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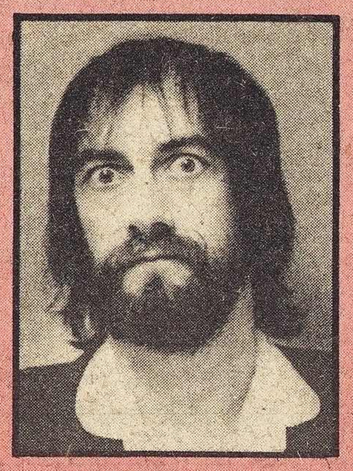
NEW MUSICAL EXPRESS



F MAC

The truth about Adult Oriented Rock

Cow Palace interviews P.6-7

THE JAM VICTORIOUS: Pic: Pennie Smith

THE JAM—No. 1 in your hearts

PAUL, BRUCE & RICK CLEAN UP NME READERS POLL — FULL RESULTS CENTRE PAGES

NME CHARTS

Week ending January 19, 1980

UK SINGLES

This Week	Last			Weeks in chart	Highest position
1	(4)	**Brass In Pocket**	Pretenders (Real)	2	1
2	(1)	**Another Brick In The Wall**	Pink Floyd (Harvest)	5	1
3	(2)	**I Have A Dream**	Abba (Epic)	4	2
4	(8)	**Please Don't Go**	K C & The Sunshine Band (TK)	2	4
5	(14)	**With You I'm Born Again**	Billy Preston & Syreeta (Motown)	2	5
6	(11)	**Tears Of A Clown**	Beat (Two Tone)	3	6
7	(20)	**My Girl**	Madness (Stiff)	2	7
8	(3)	**Day Trip To Bangor**	Fiddlers Dram (Dingles)	4	3
9	(5)	**I Only Want To Be With You**	Tourists (Logo)	6	3
10	(6)	**Rappers Delight**	Sugar Hill Gang (Sugarhill)	5	2
11	(13)	**Is It Love You're After**	Rose Royce (Whitfield)	6	11
12	(7)	**Walking On The Moon**	Police (A & M)	6	1
13	(17)	**London Calling**	Clash (CBS)	3	13
14	(10)	**John I'm Only Dancin' (Again)**	David Bowie (RCA)	3	10
15	(—)	**I'm In The Mood For Dancing**	The Nolans (Epic)	1	15
16	(—)	**Babe**	Styx (A & M)	1	16
17	(—)	**Green Onions**	Booker T & The MG's (Atlantic)	1	17
18	(22)	**Better Love Next Time**	Dr Hook (Capitol)	2	18
19	(12)	**My Simple Heart**	Three Degrees (Ariola)	5	10
20	(9)	**Off The Wall**	Michael Jackson (Epic)	6	5
21	(—)	**Spacer**	Sheila B Devotion (Carrere)	1	21
22	(18)	**My Feet Keep Dancing**	Chic (Atlantic)	4	18
23	(21)	**It's My House**	Diana Ross (Motown)	3	21
24	(30)	**Spirits Having Flown**	Bee Gees (RSO)	2	24
25	(—)	**We Got The Funk**	Positive Force (Sugarhill)	1	25
26	(15)	**Que Sera Mi Vida**	Gibson Brothers (Island)	7	3
27	(28)	**Blue Peter**	Mike Oldfield (Virgin)	3	27
28	(—)	**I Wanna Hold Your Hand**	Dollar (Carrere)	1	28
29	(25)	**Living On An Island**	Status Quo (Vertigo)	4	17
30	(19)	**Union City Blue**	Blondie (Chrysalis)	6	11

UP AND COMING:

Jazz Carnival — Azymuth (Milestone).

It's Different For Girls — Joe Jackson (A & M).

Escape — Rupert Holmes (Infinity).

Working For The Yankee Dollar — Skids (Virgin).

The Walk — Inmates (Radar).

I'm Born Again — Boney M (Atlantic/Hansa).

UK ALBUMS

This Week	Last			Weeks in chart	Highest position
1	(3)	**Abba's Greatest Hits Vol 2**	Abba (Epic)	9	1
2	(2)	**Regatta De Blanc**	Police (A&M)	13	1
3	(1)	**Greatest Hits**	Rod Stewart (Riva)	8	1
4	(5)	**20 Hottest Hits**	Hot Chocolate (Rak)	3	4
5	(4)	**The Wall**	Pink Floyd (Harvest)	5	4
6	(8)	**Off The Wall**	Michael Jackson (Epic)	15	3
7	(10)	**Bee Gees Greatest Hits**	(RSO)	7	7
8	(12)	**One Step Beyond**	Madness (Stiff)	9	8
9	(8)	**Eat To The Beat**	Blondie (Chrysalis)	14	2
10	(13)	**20 Golden Greats**	Diana Ross (Motown)	7	2
11	(6)	**Love Songs**	Elvis Presley (K-Tel)	6	3
12	(11)	**ELO's Greatest Hits**	Electric Light Orchestra (Jet)	5	8
13	(—)	**Video Stars**	Various (K-Tel)	1	13
14	(18)	**Outlandos D'amour**	Police (A&M)	31	7
15	(15)	**London Calling**	Clash (CBS)	2	15
16	(20)	**The Specials**	Specials (Two Tone)	10	8
17	(—)	**The Best Of Chic**	(Atlantic)	1	17
18	(14)	**Tusk**	Fleetwood Mac (Warner Bros)	11	2
19	(—)	**Slim Whitman's 20 Great Love Songs**	(United Artists)	1	19
20	(23)	**Crepes & Drapes**	Showaddywaddy (Arista)	5	15
21	(—)	**20 Golden Greats**	Mantovani (Warwick)	7	6
22	(16)	**Parallel Lines**	Blondie (Chrysalis)	57	1
23	(30)	**The Secret Policeman's Ball**	Various (Island)	2	23
24	(7)	**Peace In The Valley**	Various (Ronco)	3	7
25	(—)	**Platinum**	Mike Oldfield (Virgin)	1	25
26	(—)	**Lena's Music Album**	Lena Martell (Pye)	11	4
27	(—)	**Setting Sons**	Jam (Polydor)	6	6
28	(—)	**War Of The Worlds**	Jeff Wayne (CBS)	46	2
29	(19)	**Fawlty Towers**	Soundtrack (BBC)	2	19
30	(22)	**Discovery**	Electric Light Orchestra (Jet)	28	1

UP AND COMING:

3D — Three Degrees (Ariola).

Pretenders — The Pretenders (Real).

Semi Detached Suburban — Manfred Mann (EMI).

Posterity raises its pork-pie hat to the people who put down the pulsating groove that's got a hold on the No. 17 spot in this week's top thirty. Shake your tail feathers, soulcats, 'cos this is Booker T and the MG's, responsible for a string of instrumental super soul smashes in the '60s, pictured here in 1969 on the eve of a European tour. Looking uptight and outasight we have (front row left to right) Donald 'Duck' Dunn, Steve Cropper, (back row left to right) Booker T and the late Al Jackson. A generation of hip-shakers shouted and shimmyed to the sound supplied by The MG's as house band for the Memphis Stax label behind such soul giants as Eddie 'Knock On Wood' Floyd, the Wicked Pickett and the late, great Otis Redding y'all! So dig it, dig it, dig it whileyou can, children. Yeah! Too much! Oowwtasight! Can we get a witness in here?! (Is this really how they used to talk in those days? — Confused Young Sub.)

US SINGLES

This Week	Last		
1	(1)	**Rock With You**	Michael Jackson
2	(3)	**Do That To Me One More Time**	The Captain & Tennille
3	(2)	**Escape**	Rupert Holmes
4	(5)	**Coward Of The County**	Kenny Rogers
5	(4)	**Ladies' Night**	Kool & The Gang
6	(7)	**We Don't Talk Anymore**	Cliff Richard
7	(10)	**Cruisin'**	Smokey Robinson
8	(8)	**Please Don't Go**	KC & The Sunsine Band
9	(6)	**Jane**	Jefferson Starship
10	(11)	**Don't Do Me Like That**	Tom Petty And The Heartbreakers
11	(9)	**Send One Your Love**	Stevie Wonder
12	(14)	**This Is It**	Kenny Loggins
13	(15)	**The Long Run**	Eagles
14	(18)	**Sara**	Fleetwood Mac
15	(17)	**I Wanna Be Your Lover**	Prince
16	(13)	**Cool Change**	Little River Band
17	(19)	**Deja Vu**	Dionne Warwick
18	(20)	**Don't Let Go**	Isaac Hayes
19	(24)	**Yes I'm Ready**	Teri Desario/K C
20	(22)	**Third Time Lucky**	Foghat
21	(21	**Better Love Next Time**	Dr Hook
22	(30)	**Crazy Little Thing Called Love**	Queen
23	(12)	**Head Games**	Foreigner
24	(27)	**Do You Love What You Feel**	Rufus And Chaka Khan
25	(29)	**Romeo's Tune**	Steve Forbert
26	(28)	**Wait For Me**	Daryl Hall & John Oates
27	(—)	**Why Me**	Styx
28	(16)	**No More Tears**	Barbra Streisand/Donna Summer
29	(23)	**Babe**	Styx
30	(—)	**Forever Mine**	O'Jays

US ALBUMS

This Week	Last		
1	(1)	**The Long Run**	Eagles
2	(3)	**The Wall**	Pink Floyd
3	(2)	**On The Radio Greatest Hits**	Donna Summer
4	(5)	**Cornerstone**	Styx
5	(4)	**Bee Gees' Greatest Hits**	Bee Gees
6	(8)	**Damn The Torpedoes**	Tom Petty & The Heartbreakers
7	(7)	**In Through The Out Door**	Led Zeppelin
8	(10)	**Kenny**	Kenny Rogers
9	(9)	**Tusk**	Fleetwood Mac
10	(12)	**Off The Wall**	Michael Jackson
11	(13)	**Phoenix**	Dan Fogelberg
12	(6)	**Journey Through The Secret Life Of Plants**	Stevie Wonder
13	(11)	**Wet**	Barbra Streisand
14	(15)	**Freedom At Point Zero**	Jefferson Starship
15	(17)	**Live Rust**	Neil Young & Crazy Horse
16	(16)	**Night In The Ruts**	Aerosmith
17	(19)	**No Nukes: The Muse Concerts For A Non-Nuclear Future**	Various Artists
18	(14)	**Midnight Magic**	Commodores
19	(24)	**Gold & Platinum**	Lynyrd Skynyrd
20	(18)	**Head Games**	Foreigner
21	(23)	**Keep The Fire**	Kenny Loggins
22	(22)	**Masterjam**	Rufus & Chaka Khan
23	(20)	**Rise**	Herb Alpert
24	(25)	**Down On The Farm**	Little Feat
25	(—)	**The Rose**	Original Soundtrack
26	(26)	**Breakfast In America**	Supertramp
27	(27)	**Greatest Hits**	Rod Stewart
28	(29)	**Deguello**	ZZ Top
29	(28)	**One Voice**	Barry Manilow
30	(—)	**The Gambler**	Kenny Rogers

Courtesy "CASH BOX"

REGGAE

1	**Hard Times**	Peoples Choice (ROT)
2	**Leave Me Gal**	Ranking Joe
3	**Laying Beside You**	The Tamlins (Taxi)
4	**Walkie Talkie**	Trinity (Stateline)
5	**Cripple Man Skank**	Jah Thomas (Jah Guideline)
6	**Your Men**	Dennis Browne (Joe Gibbs)
7	**Don't Wanna Be A General**	Dennis Browne (Deb)
8	**German Base**	Jah Thomas (Joe Gance)
9	**Frog in the Water**	Erroll Scorcher (Ruth)
10	**Nice Time**	Barry Brown (Thrills Seekers)

Chart supplied by — Joe Gibbs, 29 Lewisham Way, New Cross, London S.E.14

DISCO

(1)	**Rappers Delight**	Sugarhill Gang (Sugarhill)
(2)	**Off The Wall**	Michael Jackson (Epic)
(3)	**Music**	Al Hudson (MCA)
(4)	**We Got The Funk**	Positive Force (Sugarhill)
(5)	**Can't Let Go**	Earth Wind & Fire (CBS)
(6)	**Que Sera Mi Vida**	Gibson Brothers (Island)
(7)	**Mellow Mellow**	Lowrell (AVI)
(8)	**Spacer**	Sheila B Devotion (Carrere)
(9)	**My Simple Heart**	Three Degrees (Ariola)
(10)	**Come to Me**	France Joli (Ariola)

CHART SUPPLIED BY: THE POWERHOUSE ROADSHOW
Tel: (01) 368-9852

INDIES

1	**Day Trip To Bangor**	Fiddlers Dram (Dingles)
2	**Where's Captain Kirk**	Spizz Energi (Rough Trade)
3	**Opening Up**	Circles (Graduate)
4	**California Uber Alles**	Dead Kennedys (Fast)
5	**White Mice**	Mo-dettes (Rough Trade)
6	**Nuclear Waste**	Radio Aces (Charlie)
7	**Mind Your Own Business**	Delta 5 (Rough Trade)
8	**Alternative Ulster**	Stiff Little Fingers (Rough Trade)
9	**Victims Of The Ripper**	Toyah (Safari)
10	**Soon You'll Be Gone**	Jo Jo Zep & The Falcons (Rockburgh)

Chart supplied by Spartan Records, London Road, Wembley, Middlesex.

5 YEARS AGO

Week ending January 14, 1975

1	**Streets Of London**	Ralph McTell (Reprise)
2	**Down Down**	Status Quo (Vertigo)
3	**Never Can Say Goodbye**	Gloria Gaynor (MGM)
4	**The Bump**	Kenny (Rak)
5	**Ms. Grace**	Tymes (RCA)
6	**I Can Help**	Billy Swan (Monument)
7	**Get Dancing**	Disco Tex & The Sex-O-Lettes (Chelsea)
8	**Are You Ready To Rock**	Wizzard (Warner Bros)
9	**Juke Box Jive**	Rubettes (Polydor)
10	**Stardust**	David Essex (CBS)

10 YEARS AGO

Week ending January 14, 1970

1	**Two Little Boys**	Rolf Harris (Columbia)
2	**Tracy**	Cuff Links (MCA)
3	**Melting Pot**	Blue Mink (Philips)
4	**All I Have To Do Is Dream**	Bobbie Gentry & Glen Campbell (Capitol)
5	**Ruby Don't Take Your Love To Town**	Kenny Rodgers & The First Edition (Reprise)
6	**Suspicious Minds**	Elvis Presley (RCA)
7	**Sugar Sugar**	Archies (RCA)
8	**Good Old Rock'n'Roll**	Dave Clark Five (Columbia)
9	**Reflections Of My Life**	Marmalade (Decca)
10	**Yester-Me, Yester-You, Yesterday**	Stevie Wonder (Tamla Motown)

15 YEARS AGO

Week ending January 15, 1965

1	**Yeh Yeh**	Georgie Fame & The Blue Flames (Columbia)
2	**I Feel Fine**	Beatles (Parlophone)
3	**Go Now**	Moody Blues (Decca)
4	**Girl Don't Come**	Sandie Shaw (Pye)
5	**Terry**	Twinkle (Decca)
6	**Somewhere**	P. J. Proby (Liberty)
7	**Downtown**	Petula Clark (Pye)
8	**Ferry Cross The Mersey**	Gerry & The Pacemakers (Columbia)
9	**Walk Tall**	Val Doonican (Decca)
10	**I Could Easily Fall**	Cliff Richard (Columbia)

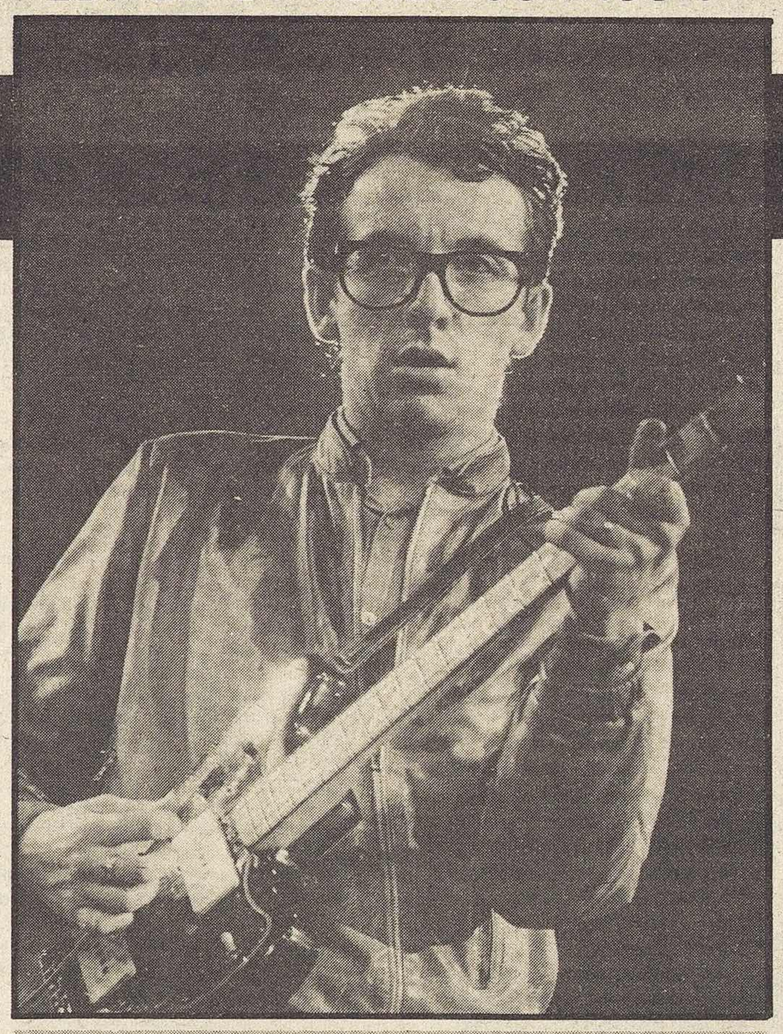
Three major tours —plus Genesis p.5

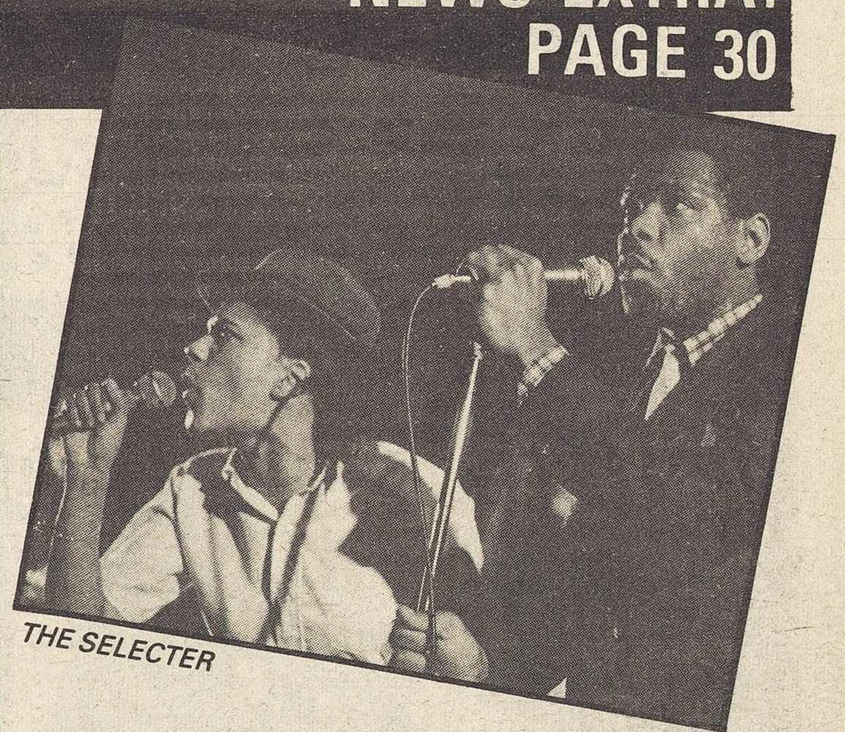
EDITED BY DEREK JOHNSON

NEWS

NEWS EXTRA: PAGE 30

STIFF LITTLE FINGERS





THE SELECTER

FINGERS

STIFF LITTLE FINGERS, whose March tour plans were revealed by NME in November, this week announce details of their 23-date itinerary — including a major headline concert at London Hammersmith Odeon. The tour ties in with the March 14 release by Chrysalis of their long-awaited new album 'Nobody's Heroes,' the follow-up to their hit LP 'Inflammable Material' — it features 11 new songs, one of which 'At The Edge' is issued as a single on February 1, with two of their renowned live "silly encores" on the B-side.

The tour schedule again includes no gigs in the North-East, where SLF seem to be the subject of an inexplicable council ban, but confirmed dated are Aberyswyth University (March 5), Derby Kings Hall (6), Liverpool Mountford Hall (7), Bournemouth Stateside Centre (9), Bristol Colston Hall (10), Leicester University (11), Brighton Top Rank (12), Guildford Civic Hall (13), Birmingham Town Hall (14), St. Austell New Cornish Riviera (15), Sheffield Top Rank (17), Manchester Apollo (18), Cardiff Top Rank (19), Hemel Hempstead Pavilion (20), Cambridge Corn Exchange (21), Southampton Gaumont (22), London Hammersmith Odeon (23), Bradford St. George's Hall (24), Cleethorpes Winter Gardens (25), Wakefield Community Hall (26), Edinburgh Odeon (28), Aberdeen Capitol (29) and Glasgow Apollo (30). The tour was arranged by the Cowbell Agency.

COSTELLO

ELVIS COSTELLO & The Attractions will be back on the road throughout the whole of March, with 25 dates already set and the likelihood of one or two more to follow. The tour goes ahead despite Costello's current legal dispute with WEA and consists exclusively of towns he's never previsouly visited, taking in many venues never before used by rock bands.

All the halls are non-seated, and promoters Straight Music hope to be able to use many of them for future concerts. Object of the exercise is to "save fans having to travel great distances to see bands playing on the same old tired circuit." All tickets are £3, and outlets are only being advertised in local papers, in order to give local people the first option.

Dates are Cromer West Runton Pavilion (March 1), Margate Winter Gardens (2), Folkestone Leas Cliff Hall (3), Hastings Pier Pavilion (4), Lincoln Drill Hall (6), Peterborough Wirrana Stadium (7), Halifax Civic Hall (9), Matlock Pavilion (10), Shrewsbury Tiffany's (11), Merthyr Tydfil Tiffany's (13), Llanelli Glen Ballroom (14), Aberystwyth Great Hall (16), Colwyn Bay Pier (17), Southport Floral Hall (18), Wakefield Tiffany's (19), Sunderland Mayfair (20), Lasswade Sports Centre (22), Dunfermline Kinema (23), Ayr Pavilion (24), Carlisle Market Hall (25), Stafford Stychfield Hall (27), Leamington Spa Pavilion (28), Swindon Oasis Centre (29), Yeovil Johnson Hall (30) and St. Austell New Cornish Riviera (31).

SELECTER

THE FIRST 13 dates have now been confirmed for The Selecter's previously reported tour, though it won't now be a three-act package. The Beat, who were announced last week as special guests on the tour, have now dropped out — although they will be appearing as special guests on a few dates. All-girl ska band The Body Snatchers are the official support act throughout.

The tour ties in with the release by Two Tone of The Selecter's first album 'Too Much Pressure' on February 8. It contains 14 songs, mainly material featured in their stage act, though there are three new titles — one of which, 'Three Minute Hero,' is their new single issued on January 25.

After returning from a short European tour, the band began their UK outing at Derby Kings Hall (February 14), Hanley Victoria Hall (15), Leeds University (16), Birmingham Top Rank (17), Carlisle Market Hall (19), Newcastle Mayfair (20), Glasgow Tiffany's (21), Lancaster University (23), Blackburn King George's Hall (24), Manchester Apollo (25), Sheffield Top Rank (26), Leicester De Montfort Hall (27) and Hemel Hempstead Pavilion (28). There will be 30 dates in all, running through March, and the remainder will be announced in a week or two. Ticket prices are £2 and £2.50 (Leicester); £1.50, £2 and £2.50 (Manchester); and £2.50 only (elsewhere). Promoters are Straight Music.

● Meanwhile, The Beat have a few dates in their own right this month, playing Newcastle University (this Saturday), Birmingham Top Rank (January 23), Bournemouth Stateside Centre (24), Brighton Polytechnic (25) and London Camden Electric Ballroom (26).

Squeeze add ten

SQUEEZE have now confirmed ten more venues for their winter tour, in addition to the 15 dates announced by NME last week. The extra shows — including a major London concert — are at Shrewsbury Music Hall (February 19), Liverpool University (20), Hull City Hall (22), Glasgow Strathclyde University (23), Fife St Andrew's University (24), Edinburgh Tiffany's (25), Bradford University (27), Newcastle Mayfair (28), Leeds University (29) and London Hammersmith Odeon (March 9).

Venues for February 21 and March 6 have still to be finalised, to bring the number of dates in the tour — which opens in Cambridge on February 11 — up to 27. Ironically, their Hammersmith show is six months to the day after the cancellation of the band's last scheduled appearance there, due to recording commitments. As reported, their new album 'Argy Bargy' is due out in early February, and it's now learned that a new single will be issued at the same time.

More Madness

MADNESS play five British concerts next month, when they return from their current European tour, and they include a special Saturday morning show in London for under 16's only — it's at the Hammersmith Odeon on February 16 at 11.30am (all tickets £1). The other four gigs are at Manchester Apollo (February 9), Liverpool Empire (10), Glasgow Apollo (11) and Birmingham Odeon (12) — tickets at all venues £3, £2.50 and £2.

Heat due in Britain

MULTI-RACIAL New York band The Heat begin their first British tour at the end of this month, coinciding with the release of their debut single 'Instant Love'/'High School Sweater'. Gigs so far confirmed are London Camden Music Machine (January 31), Retford Porterhouse (February 1), Port Talbot Nine Vaults (2), Newbridge Memorial Hall (3), Swansea Circles (4), Carmarthen Trinity College (5), Aberystwyth University (6), Liverpool Eric's (7), Leeds Fforde Green Hotel (10), Doncaster Romeo & Juliet (11), Manchester Polytechnic (12), Scarborough Penthouse (15), Middlesbrough Rock Garden (16), Jacksdale Grey Topper (17) and London Marquee (19).

Stranglers decide to carry on regardless

THE STRANGLERS have decided to press ahead with their 1980 plans, including their Far East tour — despite the problems faced by front man Hugh Cornwell who, as reported last week, was sentenced to eight weeks in prison after pleading guilty to drugs charges. He has now been released on bail, pending appeal against sentence, and has apparently been granted permission to leave the country to work with the band.

A spokesman said that Cornwall's appeal could be heard "at any time within the next eight months", so The Stranglers feel they might as well go ahead with pre-arranged plans. They have now fixed their visit to India (March 1-8), which will include a concert in the 14,000-seater Calcutta Sports Stadium, a show at the 25,000-capacity Bombay CCI Stadium, and an appearance in Delhi.

SOUTH COAST MOD EVENT

THE MODS, The Mo-Dettes and all-girl band The Body Snatchers are among the acts taking part in the second Mod Convention, to be staged at Hastings Pier Pavilion on Saturday, January 26. Tickets are £2.50 (advance) and £3 (on the night). Special coaches will be travelling to and from the event, from various points in South London — phone 01-302 0815 for more details.

999 IN ACTION

999 are playing a series of dates during the next four weeks, including two major London shows, to aid promotion of their new single 'Trouble' and album 'The Biggest Prize In Sport' — both released by Polydor on January 25. They visit Liverpool Eric's (January 24), Middlesbrough Rock Garden (26 and 27), Sheffield Top Rank (29), Guildford Civic Hall (31), Cambridge Corn Exchange (February 1), Leicester University (2), Plymouth Fiesta (4), Exeter Routes (5), London Camden Electric Ballroom (8 and 9), Cardiff Top Rank (10), Norwich Cromwells (12), Brighton Top Rank (13), Port Talbot Troubadour (14), and Northampton County Ground (16).

Extra gigs confirmed for Clash, others are planned

THE CLASH have now confirmed several more gigs for their current tour, including another London show at the Lyceum Ballroom on February 17— which is sandwiched between other dates in the capital at the Electric Ballroom (15-16) and Lewisham Odeon (18). And NME understands there's a chance of three more London gigs being added a few days later, all at the same venue.

Other extra dates finalised are at Lancaster University (January 23), Leeds University (31), Coventry Tiffany's (February 7) and Portsmouth Guildhall (9).

The band are continuing with their policy of featuring different guest acts at various venues, some of them surprises — for instance, Pete Townshend played with them at Brighton on Wednesday of last week. Tradition support on their string of Scottish dates starting tomorrow (Friday) and at Lancaster (23).

Ramones: more dates, film goes on circuit

THE RAMONES — who tour Britain from this week to February 9, prior to going to Europe — return here after their Continental gigs to play two more London dates, at London Camden Electric Ballroom on February 22 and 23 (tickets £3.50), and they have added another date to the early part of their tour, at Bournemouth Stateside Centre on February 6.

Support act on all dates (including the extra gigs) is The Boys, and this means they've had to cancel their own headline tour, which should have been taking place right now. But they say they are re-scheduling their own trek for a little later in the year.

To coincide with the tour, The Ramones' feature film *Rock'n'Roll High School* is going on release to selected cinemas from this weekend to the end of February — including a London showing at the Leicester-Square Classic from February 7.

BLONDIE FOR CHARITY SHOW

BLONDIE are to play yet another concert at London Hammersmith Odeon, and this time it's a special charity show, with The Selecter and Holly & The Italians as special guests. It's next Tuesday (22), and this will be positively the final date in the band's current tour, before they return to the States.

The concert goes under the banner of 'Child's Play', with all proceeds going to the Variety Club of Great Britain and Music Therapy. It's being produced by Umbrella in association with Chrysalis Records.

Tickets for the show are priced £5.50 and £5, and they are on sale now at the Odeon's box-office only, restricted to four per applicant.

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Din's New Single
THE REVILOS
MOTOR BIKE BEAT
See Them At :-
Listen Ear - Newcastle - 16 Jan
Virgin - Sheffield - 17 Jan
Mere Green Records - Sutton Coldfield 18 Jan
Gouids - Wolverhampton - 19 Jan
V.G. Records - Stockport 22 Jan
Malcolm's - Chorley " "
Vibes - Bury - 23 Jan
H.M.V. - Stockton - 25 Jan
.dindisc

OFF THE RECORD

Blues Band's official bootleg

● Despite their success on the gig circuit, **The Blues Band** have not yet been approached by any of the major labels. So they are putting out their own independently produced LP titled 'The Blues Band Offical Bootleg Album,' consisting of some studio tracks and others recorded live at the Hope & Anchor. Each copy will be autographed by the band members, and it's available at £4.25 (including p&p) from WKLG Management Office, 184-186 Regent Street, London W1 — or at any of their gigs (price £4) including Bracknell South Hill Park (January 25), London Canning Town Bridge House (26) and London Victoria The Venue (31).

● North-East band **The Tygers Of Pan Tang** have sold out the initial pressing of their single 'Don't Touch Me There' on Neat Records. A second pressing is now available, and copies may be obtained from 73 Bideford Gardens, Whitley Bay, Tyne and Wear. Price is £1.20 (including p&p).

● The second single by **The Family Fodder,** titled 'Warm', is out this week. It's on the Parole Label, distributed by Fresh Records. Enquiries to 01-262 6027.

● **Black Slate** have cancelled all gigs and come off the road for two months, in order to remix and partially re-record tracks for their debut album, to be released in late winter on their own TCD label. They resume live work with a college tour starting in mid-March.

● **The Crooks,** the London mod band who toured last autumn with The Merton Parkas, have signed with the Blueprint label. They are already recording for an early March single and a late April album.

● **Edwin Starr's** new single, out this weekend on RCA, is 'Stronger (Than You Think I Am)'. It coincides with his UK tour with Marvin Gaye, starting this Saturday.

● Former Trapeze lead singer **Pete Goalby** has started work on his debut solo album for Fuse Records, on which all but two of the ten tracks are self-penned. It's due out in April, and is preceded in late February by the single 'Must Be In Love.'

● Crystal Groove Records have released three-track maxi-singles by both **Home Service** and **Orior.** They're nationally released through the main independent distributors, but in case of difficulty phone 01-808 2807.

● EMI's new heavy metal compilation album 'Metal For Muthers,' out this week, features two tracks by **Iron Maiden** and one each from **Sledgehammer, The E.F. Band, Toad The Wet Sprocket, Praying Mantis, Ethel The Frog, Angelwitch, Samson** and **Nutz.**

● Two new singles issued this week by Waldos Records are 'Parry Thomas' by **The Tea Set** (in a gatefold sleeve complete with poster and mystery envelope) and 'Herr Wunderbar' by **Tanya Hyde.**

● Lincoln-based Dead Good Records release their first LP on February 15, a compilation called 'East' featuring 15 tracks by eight different bands — **The Fatal Charm, The Cigarettes, Whizz Kids, B. Movie, Pseudo Existors, Sincere Americans, Half Life** and **Vick Sinex & The Nasal Sprays.** Price is £3.99 from the usual indie outlets.

● **The Frantic Elevators** have their second single released next week on Manchester's TJM label. It has three tracks and the main title is 'Hunch Back Of Notre Dame.'

● A five-track EP by **The Collective Horizontal** is available at 85p from Dolmen Records, 159 Granville Road, London N22 5LS, or from the usual shops.

● A new version of 'Theme From Firepower' by **The Hot Forties,** the official theme for Radio 1's Top 40 show, is now availabe as a DJM single.

So you wanna make a record?

● London-based Hammer Records (distributed by Pye), who recently signed U.S. rockabilly group **Hank Mizell & The Rock'n'Rhythm Boys,** are looking for new British bands to records — whether disco, mod, new wave, pop, rock, soul, R&B or anything else! Interested parties should write to Des Dolan, Hammer Records, P.O. Box 4BT, 35-37 Wardour Street, London W1A 4BT. Or phone 01-734 7195.

LYDON's image

● Bronze have signed **Girlschool** to a worldwide recording deal, and release their debut single 'Emergency' on February 1, to coincide with the start of their 17-date tour supporting Uriah Heep. The self-penned single was produced by Vic Maile.

● With his new album 'Soldier' due out on February 8 to coincide with his British dates, **Iggy Pop** has a single 'Loco Mosquito' rushed out by Arista next week.

● Gem Records have signed Northern mod band **Killermeters** to a long-term worldwide deal, and release their first single 'Twisted Wheel' on February 22.

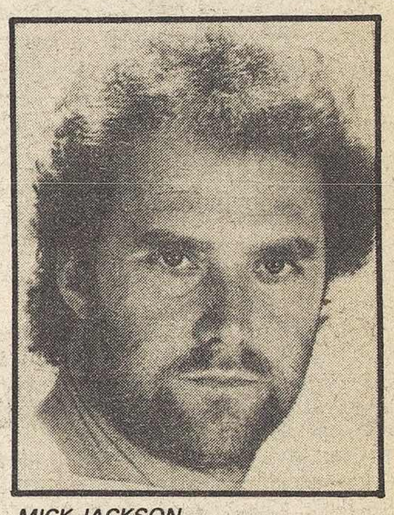
PIL 'Metal Box' as orthodox LP

PUBLIC IMAGE LTD's 'Metal Box', having now sold out of its original 50,000 pressings packed in a tin can, is now being re-packaged by Virgin as two orthodox albums under the title of 'Second Edition'. It will be available from February 22 in a gatefold sleeve (cardboard not tin).

● **Captain Beefheart** has re-signed with Virgin, after a six-year gap. First release under the new deal on February 1 is his 1974 album 'Shiny Beast (Bat Chain Puller)' which, although critically acclaimed, has only previously been available here on import.

● Pre Records, the new independent label distributed by Charisma, have scheduled their first two singles for February 15 release — 'They Came And Took Her' by **Scars** and 'Metronome' by **Manicured Noise.** Both bands are featured in a special promotional night at London Kensington Nashville next Monday (21).

● **Sad Among Strangers** have a maxi-single issued on January 25 comprising 'Sparks Fly Upwards,' 'A Better View Of Baxter' and 'The Gongs.' Available at £1 (including p&p) from Brave Tales, 69 Felden Street, London SW6 5AE — or through Rough Trade outlets.



MICK JACKSON

● **Mick Jackson** has signed a long-term deal with CBS UK, who release his new single 'You Don't Light My Fire' this weekend.

● **Sparks'** new single, issued by Virgin tomorrow (Friday) is 'When I'm With You'. It comes from their album 'Terminal Jive', due out on February 8.

● Manchester's Factory Records this week issue an album by guitarist **Vini Reilly** called 'The Return Of The Durutti Column.' It's packaged in sandpaper and contains a flexi-disc test card! Upcoming from the same label is the new **Joy Division** single 'Love Will Tear Us Apart.'

New Motown compilation elpee

● 'The Last Dance' ia a Motown compilation album containing what they describe as "20 of our best loved smoochers." It's out this week in four different coloured sleeves — blue, red, green and yellow — and among artists featured are **Steve Wonder, Diana Ross, The Commodores, Marvin Gaye, Jackson Five, Smokey Robinson** and **The Temptations.**

● The compilation album featuring six New York bands, which is being compiled by Blondie's **Jimmy Destri** in association with Marty Thau (reported last week), will be released in this country by Criminal Records — who, in fact, financed the whole project.

● Released by Polydor on January 18 is the **Alicia Bridges** single 'Play It As It Lays', the title track from her album due at the end of the month. Out on the same day and label is the **Roy Ayers** single 'Don't Stop The Feeling'.

● **Swell Maps** have a three-track single released by Rough Trade at the end of this month — the titles are 'Let's Build A Car,' 'Big Maz In The Country' and 'Then Poland.' To celebrate the occasion, they play with Pink Military at London University Union on February 1.

● South coast band **The Ignerents** have a single called 'Radio Interference' out on their own Rundown label. Cost is £1 (including p&p) from 15 Northwood Road, Whitstable, Kent.

● Vague Records of Nottingham are about to release their second single, which they claim to be the worst record in the world! It's a version of Pink Floyd's 'Money' by an outfit called **The Galactic Symposium,** described as "rock's equivalent of the Portsmouth Symphonia," and we're assured that it's appalling. B-side is 'In The Navy.'

● Alternative Capitalists is a new label which exists "to help provide an alternative to the £6 album and £3 gig." First release is a cassette called 'Iligittimi Non Carbonori,' containing tracks by five bands — **Heat Ecstasy, The Plague, Peter Ferret's Partly, Intestines** and **Anthrax.** Available for £1.15 from the label at 14 Suffolk Close, Wigston, Leicester. Other low-price releases are being lined up.

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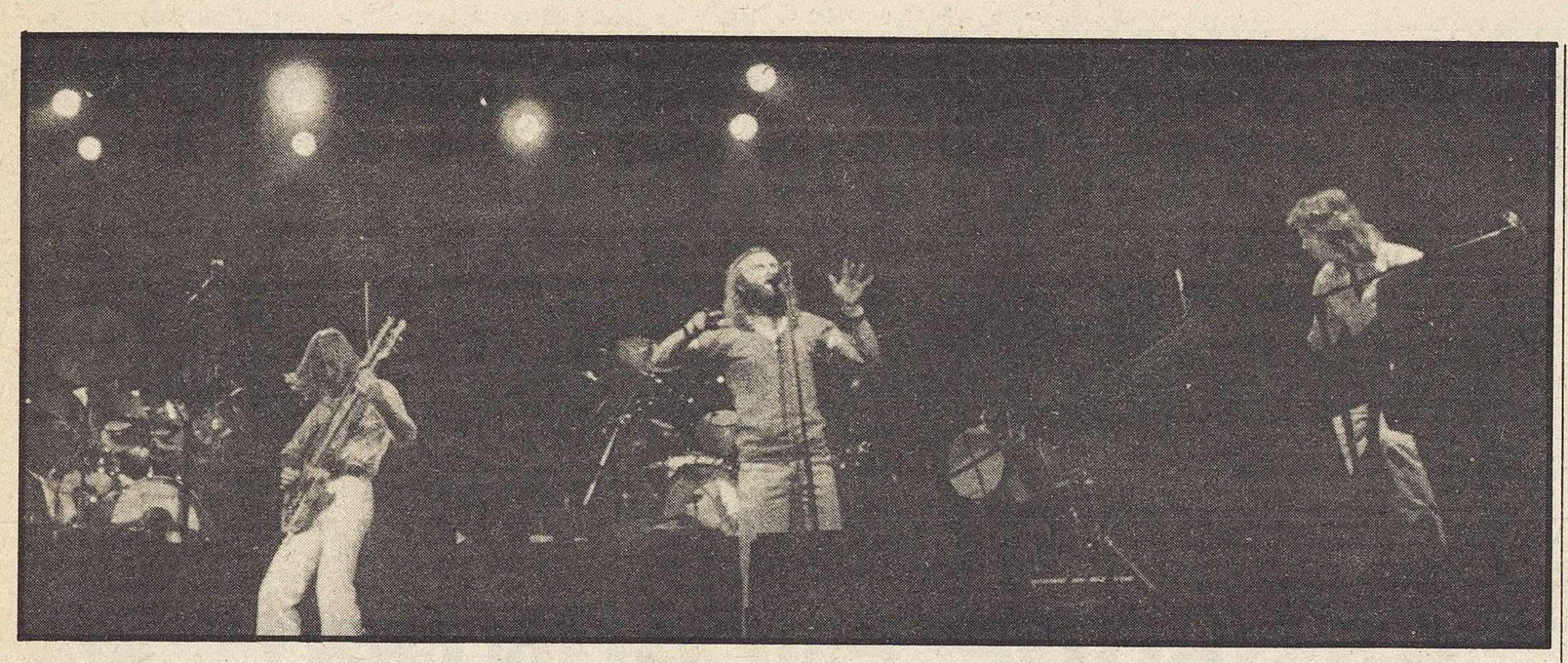

Massive Genesis tour

GENESIS, whose promised UK tour last year failed to materialise, are compensating in a big way this spring. They're going out on a massive nationwide trek from late March to early May and, by the time all dates have been finalised, their itinerary is likely to comprise over 40 concerts. It's their first full British tour for over three years and, in fact, the first time they've performed in this country since Knebworth in 1978.

The first 32 dates to be confirmed are Bournemouth Winter Gardens (March 26), London Hammersmith Odeon (27, 28 and 29), Oxford New Theatre (31), Ipswich Gaumont (April 1), Gt Yarmouth ABC (2), Peterborough ABC (3), Birmingham Odeon (4 and 5), Blackpool ABC (6), Stoke Trentham Gardens (8), Cardiff Sophia Gardens (9), Southampton Gaumont (11), Brighton The Centre (12), Coventry Theatre (13), Leicester De Montfort Hall (15), Derby Assembly Rooms (16), Sheffield City Hall (17), Manchester Apollo (18 and 19), Bradford St George's Hall (21), Edinburgh Odeon (23), Dundee Caird Hall (24), Aberdeen Capitol (25), Glasgow Apollo (27 and 28), Newcastle City Hall (29 and 30), Carlisle Market Hall (May 1) and Liverpool Empire (2 and 3).

Additionally, concerts are currently being arranged at Paignton, Exeter, Guildford, Aylesbury, Reading and Portsmouth — details of these will be announced in a week or two. And it's expected that one or two further dates will be slotted in, including the likelihood of a fourth night at Hammersmith.

Tickets are priced £4, £3 and £2 at all venues — except Stoke, Cardiff and Carlisle, where they are all at the one price of £3.50. They go on sale at the respective box-offices on Friday, February 1, and are limited to four per person — the only exception being Edinburgh where it's postal applications only (again four per person). All shows begin at 7.30 pm — except Gt Yarmouth (7.45 pm) and Brighton (8 pm).

● No new Genesis record product has yet been scheduled to tie in with the tour, but Mike Rutherford has a solo album titled 'Smallcreep's Day' issued by Charisma early next month (£4.79). It was written entirely by Rutherford and produced by David Hentschel, and the line-up comprises Ant Phillips (keyboards), Noel McCalla (vocals), Simon Phillips (drums), Morris Pert (percussion) and Rutherford (guitars and basses). A single lifted from the LP, 'Working In The Line', is released at the same time.

RE-SCHEDULED DATES BY AC/DC NEXT WEEK

AC/DC fly back into Britain next week to play Newcastle Mayfair (January 25) and Southampton Gaumont (27), as replacements for dates cancelled in December — new tickets are required for Newcastle, but existing Southampton tickets are still valid. A new single 'Touch Too Much' from their hit album 'Highway To Hell') is issued by Atlantic on January 25; the B-side plays at 33rpm and features two live tracks, 'Live Wire' and 'Shot Down In Flames', both recorded during their autumn UK dates. They'll be staying on in London to record their seventh album, and plan to undertake a full British tour later this year.

TOURISTS: MORE GIGS AND ANOTHER SINGLE

THE TOURISTS have added another two dates to their first headlining concert tour, which — as reported before Christmas — opens on February 14. The extra gigs are at Bridlington Spa Royal (February 19) and Aberdeen Fusion (21). And as a prelude to their outing, they have a new single issued by Logo on February 1 titled 'So Good To Be Back Home Again' — it's the follow-up to their smash hit 'I Only Want To Be With You', which has now gone Gold with over half - a- million sales.

The band are also filming an ITV educational programme called *It's Your Future.* They took part in the series a year ago when they were virtually unknown, and this time — using clips from the first programme — they'll be looking back on their rise to fame.

Maiden blanket coverage

IRON MAIDEN — currently rehearsing with new drummer Clive Burr and second lead guitarist Dennis Stratton — are going out on their own tour next month, prior to appearing as special guests on Judas Priest's March tour. Maiden's outing — also featuring Preying Mantis, plus a variable third act — takes in **Aberdeen** University (February 1), **Glasgow** University (2), **Fife** St. Andrew's University (3), **Edinburgh** Tiffany's (4), **Grimsby** Central Hall (5), **Bristol** Romeo & Juliet (6), **Wakefield** Unity Hall (7), **Huddersfield** Poly (8), **Manchester** UMIST (9), **London Strand** Lyceum (10), **Mansfield** Civic Theatre (11), **Coventry** Tiffany's (12), **Swansea** Circles (14), **Cromer** West Runton Pavilion (16), **Redcar** Coatham Bowl (17), **Birkenhead** Hamilton Club (18), **Oldham** Civic Hall (19), **Blackburn** King George's Hall (20), **Carlisle** Market Hall (21), **Newcastle** Mayfair (22), **Leicester** University (23), **Sheffield** Top Rank (24), **Cardiff** Top Rank (26), **Portsmouth** Poly (27), **Wolverhampton** Civic Hall (28), **Hanley** Victoria Hall (29), **Retford** Porterhouse (March 1) and **Birmingham** Top Rank (2).

Nine holiday weekenders

NO LESS THAN nine weekend holiday camp events have been lined up for this year at Caister, Great Yarmouth, by Showstopper Promotions — who pioneered these three-day mini-festivals in 1979. The first (March 7-9) is the third Rock'n'Roll Weekend Hop, headlined by Charlie Feathers, with Charlie Grace also under negotiation — and among British bands are Crazy Cavan, The Rockin' Shades, Flying Saucers, Blue Cat Trio, Rusty & The Renegades, Rockhouse, The Cruisers and Johnny Storm with Memphis.

The second C&W Jamboree (March 14-16) features Jimmy Lawton, Billy Armstrong, Cotton Mill Boys, Pete Sayers, Jed Ford, Wally Whyton, Country Shack and Jon Derek, among others. And this is followed by the first International Beer Festival (April 11-13) and two National Soul Weekenders (April 18-20 and 25-27). All these events will then be repeated later in the year — C&W (October 10-12), Beer Festival (17-19), soul (31-November 2) and rock'n'roll (14-16).

THERE'S STILL MORE NEWS ON PAGE 30

NEWS WAVES

TOM ROBINSON continues to play a series of debut gigs with his new band S27, whose line-up was announced last week. Dates are deliberately being kept low-key and advance details aren't being released to the music Press, but it's known that (among other gigs) the outfit will be appearing at Middlesbrough Rock Garden (January 23), Sheffield Limit Club (24) and High Wycombe Nags Head (27).

THE PASSIONS are busy recording their debut album for Fiction Records, scheduled for April release. But they're taking a breather to play gigs at Liverpool Eric's (this Saturday) and London School of Economics (January 25).

THE RUTS return from their current European tour to play a short tour, visiting Leeds University (February 16), Sheffield Top Rank (17), Newcastle Mayfair (21), Cambridge Corn Exchange (22), Reading Hexagon (23), Bristol Locarno (24) and Bournemouth Village Bowl (25). A date at London Camden Electric Ballroom on February 29 is still to be confirmed.

THE BOOMTOWN RATS have a new single issued by Ensign on January 18 — titled 'Someone's Looking At You', and taken from their current LP 'The Fine Art Of Surfacing'. But we shan't be seeing much of them in the immediate future because, later this month, they begin a nine-country European tour — then in March, they're off for 15 shows in Canada and two weeks in the States. And in late April, they start their first tour of Japan, Australia and New Zealand.

LENE LOVICH is the subject of an entire programme in BBC-2's *Arena* series, to be screened on Wednesday, January 23, at 7.55 pm. It includes several of her hit singles, as well as material from her new album 'Flex', and much of the footage — including a live section — was shot in Berlin. And there's a show about **Chuck Berry** in BBC1's *Omnibus* on January 29.

THE VIBRATORS have recorded their first single for 18 months, a new version of the Spencer Davis hit 'Gimme Some Lovin'. The band are about to sign to a major label but, in the meantime, they're having a limited edition of 5,000 pressed for release by Rat Race Records (the company owned by their manager David Wernham), and they're being lined up for a string of gigs to promote it. Ex-Vibrator John Ellis has also signed with Rat Race, who issue his single 'Babies In Jars' this weekend.

THE PIRANHAS and The Au Pairs are featured in a show billed as 'The British Steal' at London Leicester-Square Notre Dame Hall next Monday (21), admission £1.80. It's the first of a series of gigs planned by Rock Against Racism in support of the steel workers' strike.

THE REVILLOS continue weekend gigging with dates at Aberystwyth University (tomorrow, Friday), Sunderland Polytechnic (Saturday), Norwich East Anglia University (January 26), London Marquee (February 1 and 2), Durham University (9) and Newcastle Polytechnic (15).

THE HEADBOYS return from a European tour next week and play a short series of UK dates at Reading University (January 22), Portsmouth Polytechnic (23), London Kensington Nashville (25), York College of Ripon and St John (26), High Wycombe Nags Head (31), Sheffield Polytechnic (February 1), London Covent Garden Rock Garden (2), London Marquee (13) and Edinburgh Astoria (21).

THE ANGELIC UPSTARTS have acquired Ronnie Wooden as their new bassist. They'll shortly be going out on a full British tour, coinciding with the release of their second Warner Bros album. But meanwhile their latest single 'Out Of Control' is issued on January 25.

DEXY'S MIDNIGHT RUNNERS headline at Aylesbury Friars (this Saturday) and London Camden Music Machine (January 25), as a prelude to their upcoming 'Straight To The Heart' UK tour.

THE PHOTOS have added two more January dates to their schedule announced last week — at Reading Bulmershe College (this Saturday) and Canterbury Kent University (26).

IGGY POP has now finalised the line-up of his backing band for his UK dates next month. It comprises Klaus Kruger (drums), Ivan Kral (keyboards), Rob Duprey (lead guitar) and ex-Johnny Thunders bassist Billy Rath. Support act on all British dates is The Psychedlic Furs. And Iggy has added an extra date at Bournemouth Stateside Centre on February 11.

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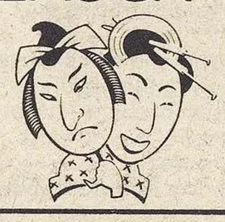
—LAST LAUGH TOUR—



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FLEETWOOD MAC

THE GROUP AS GROUP ENCOUNTER?

CHRIS SALEWICZ flies to the West Coast to witness three Brit blues exiles and two Californians at the very heart of The Great American Dream

OF course, Fleetwood Mac *is* The American Dream.

The band's success story is the stuff of which the mythology of modern day America is made: Mick Fleetwood, John and Christine McVie, down on their luck in the Oulde Country, make the decision to move to The Promised Land. Travelling as far west as possible these humble immigrants settle out on the most advanced technological frontier in the world, Los Angeles.

Operating within rock'n'roll's picaresque tradition, a surprise encounter teams the three English people up with two down-and-out American natives, Stevie Nicks and Lindsey Buckingham. Within a year, following closely the code of the WASP work ethic, their fortunes are changing for the better.

Within three years of moving to America they have become part of the aristocracy to which you are granted entry in the United States of America by virtue of your material rather than by virtue of your blood. When in Washington Fleetwood Mac are invited to the White House for social chitchat with President Jimmy Carter.

By now they are so rich that Mick Fleetwood tells a friend he knows he need never work again in his life.

Gosh, it's like a good made-for-TV movie!

'RUMOURS' was a musical soap opera detailing diary entries of the emotional chaos within Fleetwood Mac following the breakthrough of the 'Fleetwood Mac' album. The romantic traumas it dealt with, though, were those of wealthy Beautifully Tanned People. A very glamorous record really, a sort of musical *Dallas*.

Incorporating as many emotional buzz-words and buzz-areas as possible 'Rumours' rather simply discussed the romantic problems of many people in their late twenties or early thirties. By so doing it established once and for all the viability of what has now become known as AOR — Adult Oriented Rock.

In what seemed so apt in Me Generation, Self-fixated ("Buddy, from now on I'm looking after number one!") mid-'70s California, the state with the highest divorce rate in the world, Fleetwood Mac's position became something like the group-as-group-therapy. Easier than EST, safer than Synanon, 'Rumours' seemed as Californian as any of the new quasi-religious texts like *Zen And The Art Of Motorcycle Maintenance* or the collected works of L Ron Hubbard.

That was not the sole factor, of course, behind 'Rumours' selling close on twenty million copies. All that was just the in-depth back-up team, really. The real reason 'Rumours' sold so many copies was that it became bigger-than-life-itself was because, in the words of Warner Brothers' Derek Taylor: "It's just a very, very good double-sided pop record."

Fleetwood Mac's music is rock'n'roll — just the rhythm section alone would ensure that — but it's a very poppy rock'n'roll, closer to Abba than Elmore James, the inspiration of the band's original guitarist.

But can you imagine what the vibes must've been like in the studio during the making of 'Rumours'? Fleetwood Mac probably shouldn't be begrudged a single cent of their wealth.

Even now — perhaps more than ever — there is something indefinably sad about Fleetwood Mac, especially about the three English expatriates, or so it appears when I travel to San Francisco to see them play two dates at the Cow Palace at the end of their American tour.

Mick Fleetwood, for example, as well as apparently being still deeply in love with Jenny (sister of Patti) Boyd, his ex-wife of two divorces, suffers from both diabetes and a related condition that is the exact opposite of diabetes — i.e. Fleetwood mustn't eat sugar and must eat a lot of sugar. One wonders at the possible cause of such an imbalance within his body. Meanwhile, the re-married John McVie (the band's "Penguin" logo stems from the bassist's fascination for the bird — he even has one tattooed on his forearm), for many the definition of A Good Bloke, continues to seem happiest when he has a glass in his hand though most people have a favourite drug, of course. Christine McVie, who has taken up with recently fired Beach Boy Dennis Wilson, seems to epitomise the paradoxes scattered throughout all aspects of the group: a Cancer, with all its mother (Earth) implications (her pure, rich vocals can only be described by the word "fecund") she's had herself sterilised, a very Californian thing to do.

Really, though, the sadness of Fleetwood Mac has a very large responsibility for the band's popularity and for making so many people so happy.

THE regally named Lindsey Buckingham, the youngest group member at just thirty, is the one F Mac Person who is very much in sympathy with the newer ways of thinking. There's obviously a link between this and the fact he has nine songs on the new album, as opposed to the six of Christine McVie and the five of Stevie Nicks.

When we meet for a formal interview session he quizzes me about the English music scene and reveals a fair knowledge of such acts as Talking Heads and The Gang Of Four. By contrast the tapes playing in the suite of Stevie Nicks — a very '60s sort of person, really — are Derek And The Dominoes and Steve Miller. Her tastes, though, are probably more representative of what the band listen to than Buckingham's. Fleetwood Mac are essentially conservative in their musical outlook — not just in their music, either: John McVie has a bit of a hard time relating to my pink socks.

So at a time when most younger bands are seeking to destroy the once assumed divinity of the massive studio bill, it's hardly surprising that the production costs of 'Tusk', the 'Rumours' follow-up, should make it the first million dollar album. 'Tusk' seems closer to a mega-budget Hollywood movie production than to good ol' funky rock'n'roll. . .which is appropriate, really, because with their homes in Bel-Air, Beverley Hills and Malibu Fleetwood Mac are part of The New Hollywood.

Though no-one will admit it, part of the expense of 'Tusk' must've been (unconsciously, perhaps) justified internally within the band as a weapon to fight the uncertainty and insecurity that would've inevitably been present in trying to follow up as huge a success as 'Rumours'. Besides ivory's expensive. Ask elephants.

According to Buckingham, anyway, the cost of the record has become a little overstated. Basically, 'Tusk' cost so much because someone cocked up: Partially as an investment, no doubt, F Mac were going to have their own studio built, until they were strongly advised against it by people at Warner Brothers who told them costs would be absolutely prohibitive. Of course, if they'd listened to their own advice — a rare slip for the self-managed outfit — they'd have something more to show for all that money spent.

"In the context of the whole," Buckingham's high metallic voice tells me, "the 'Rumours' album took longer to make than 'Tusk'. One of the reasons why 'Tusk' cost so much is that we happened to be at a studio that was charging a fuck of a lot of money.

"During the making of 'Tusk' we were in the studio for about ten months and we got twenty songs out of it. The 'Rumours' album took the same amount of time. It didn't cost so much because we were in a cheaper studio.

"There's no denying what it cost, but I think it's been taken just a little out of context."

In addition, the much touted digital recording hardly affected the band at all, its real use being in preserving the quality of the master-tape and the records that are pressed from it.

Anyway, as Nick Kent wrote in his review of the double album, 'Tusk' is a pretty fine traditional pop/rock record. It's only when Fleetwood Mac play some of it onstage, that you become aware of its deficiencies: the band *did* spend too long in the studio. Live, the 'Tusk'

songs have a freshness and vital spirit that has become muted during all that studio time. It's still a good record, though. "You've got to play it a lot," says John McVie. "It keeps getting better." Yeah, but if you keep doing that do you eventually reach saturation point, as happens with 'Rumours', a basically inferior record, incidentally, to the 'Fleetwood Mac' album that preceded it?

Warner Brothers, of course were anxious that the delay between 'Rumours' and its successor was too great. For a while they wanted to release the first record of the two record set as soon as it was completed. That was nixed. So was a heavy advertising campaign that the company had a New York agency present to the band. Mick Fleetwood: "The record company let this agency try something and when we saw it it was. . .just *nothing*. . .It was scrapped immediately.

"I said I didn't think they'd be able to do it, because for pretty obvious reasons we're pretty preoccupied with *not* overselling ourselves. I think it's very unfortunate that someone like Peter Frampton let his music be cheapened by doing things like putting adverts for Peter Frampton watches in his albums. That just shouldn't happen. A record's supposed to be there to listen to. I think that's sick. I can't understand how people let that happen. I think it's real crass."

All this balance sheet stuff aside, it may interest fans of the original Fleetwood Mac to learn that none other than Peter Green himself plays on the album. "That's right," confirms Fleetwood, "he plays literally about eight notes at the end of one of Chris's songs — 'Brown Eyes', I think it is. He just wandered into the studio whilst the track was being done.

"But," continues Fleetwood with sudden despondency, "I've given up with Peter. I've totally given up. *He's* just given up where anything to do with money is concerned. After a while it just wears me down." The drummer confirms what I'd heard, that on the recently released Peter Green solo album the guitar hero actually handles very little of the work on his chosen instrument: "A lot of the guitar is done by a friend of his. He told me that he'd handed over the guitar duties to someone else — *ridiculous.*"

It was Mick Fleetwood — a good-natured fellow who presumably wanted to hand some of his new fortune Green's way in the same manner that he's assisted former Mac guitarist Bob Welch — who set Green up with a contract with Warner worth nearly a million dollars: "The day he was supposed to sign it he freaked out. I looked a bit stupid. After all, who would believe that he didn't want to sign a contract because he thought it was with the Devil?"

(Well, quite a few chaps, actually . . .)

FLEETWOOD Mac may be part of the New Hollywood but they're not taken in by all the LA bullshit — three of them are *British,* after all, and all three old lags in this rock'n'roll circus: they've seen it all before.

Buckingham, meanwhile, would far rather live in his native San Francisco than Los Angles. Stevie would probably favour living on a flying carpet.

"America is my home," says Fleetwood, "but I don't plan to live in Los Angeles much longer — none of us do, in fact. There is definitely going to be an earthquake. LA will be flattened. I'll have no regrets at all about moving."

He claims that the flakiness of Hollywood hardly affects him: "We work a helluva lot so we don't get much chance to think about it."

Fleetwood Mac tour a lot for a band of their status (and age). "Out of the next thirteen months," Mick tells me, "we're spending nearly nine months on the road. That is the sort of commitment to what we do. It's not that we just want to throw out an album and say, 'Oh, it'll do alright!' "

As the new royalty, of course, it's necessary for the band to occasionally hold court to meet local media dignitaries. These press conferences are fairly appalling affairs with — at the one I attended in San Francisco prior to the band's final three shows of their American tour, anyway — the local press and TV and radio fielding their questions with strained, reverential smiles, like forelock tugging supplicants come to beg for boons.

Held in one of the bland conference rooms at the San Francisco hotel in Union Square in the centre of the city, the event was strictly showbiz Presidential, with the band — except Buckingham who'd gone to visit his mother — sitting at a dais at one end of the room as questions of the weight of "Who is 'Sara?" and "Mick, do you ever sneak out at night and go to clubs?" were put to the tolerant Mac. The killer was when some mutant got up and asked Stevie what she was doing for dinner that night.

In the middle of an hour and twenty minutes of this nonsense Mick Fleetwood's whole body appears to go into spasms. Christine McVie, sitting next to him, massages his shoulders and arms with thoughtful concern. Mick's having one of his diabetes attacks. He'd been late arriving at the press conference because he'd felt so lousy he thought he might have to blow it out altogether.

At times like this one wonders, "Is it worth it?"

ONSTAGE Fleetwood Mac are a great rock band.

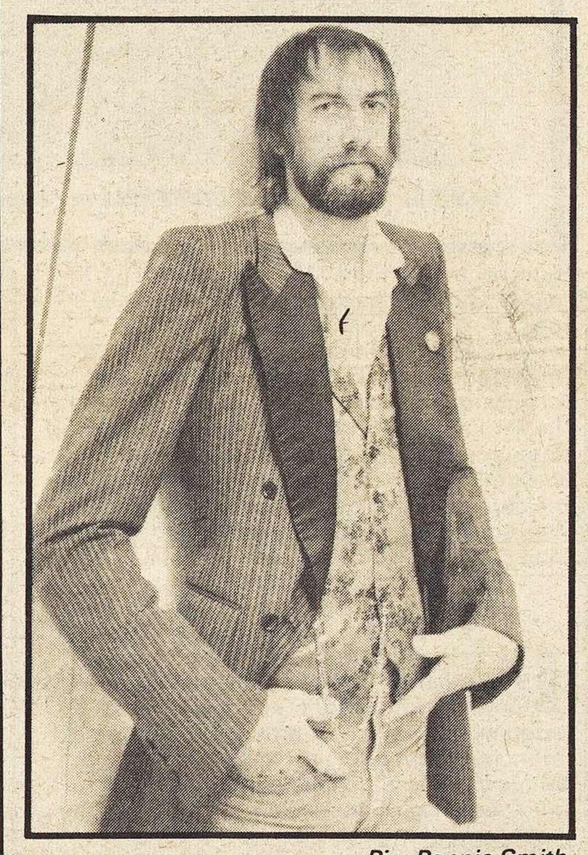
Whatever Mick Fleetwood may say about attempting to step away from the LA soft-rock sound on 'Tusk' the band haven't gone far enough — or at least they probably did go far enough and then just stuck around for too long in that overpriced studio blowing their 'Rumours' bread on overdubs. Onstage, though, they really *burn,* with the new short-haired Buckingham — the somewhat camp shots of him on the 'Tusk' sleeve being only stage one of a metamorphosis into Beverley Hills New Waver that has now been completed — spurring the band on from his centre-stage stance. By the third number the sweat's running down his face and neck like a waterfall.

John McVie, who with Mick Fleetwood makes one of the hardest, most inventive rhythm sections in rock, adopts a most unusual stance for a bassist by moving about a lot and entering into duelling partnerships with Buckingham, himself a feisty rather than academic or soulful guitarist.

On stage right Christine McVie provides the Mother Earth image she is so keen to renounce, an anchor behind her keyboards.

Stevie Nicks has, as you might expect, six or seven dress changes (though, equally, Mick Fleetwood, who looks very late '60s and Jethro Tull-like in his boots and waistcoat, has a gong at the back of his kit (often the sign of a dodgy band) but, in fact, these are just part of the show, and Nick's real strength is her superb voice, deep —maybe deeper than Buckingham's, actually — (until I saw F Mac onstage in London I couldn't figure out which parts were sung by the chaps and which by the gels) and resonant and clear, as though she'd been gargling with redwood sap. Nicks is a bit of a clown sometimes but she's okay, really — think what you'd be like if you lived in California.

Each individual's instrumental and vocal accomplishments aside, however, what really makes this show work is that there are so many great songs in the set — since the release of 'Tusk' Fleetwood Mac have effectively twice as many songs at their disposal.



Pic: Pennie Smith

MICK FLEETWOOD: drums, very tall, diabetic, two time divorcee, millionaire, survivor

Backstage at this show promoted by Bill Graham (as featured in *Apocalypse Now)* at the Cow Palace (a mere twelve or thirteen thousand seater) there is a very good vibe. There is an undeniable elegance about the benchwood furniture and potted palms that fill the dressing-rooms. John McVie is very happy. Slumping around in an old army fatigue jacket looking to put something in his empty glass he seems pleased at my praising the show. "This is a *great* band," he nods to himself, and picks up a bottle of vodka.

Christine McVie and Dennis Wilson sit on a couch, canoodling and spooning like teenagers at a drive-in movie. Dennis seems pretty drunk, actually, or that's my interpretation of the near-total failure in communication that we experience when we try and talk to each other. Maybe it's just a bad case of culture gap. Oh well, Surf's Out: Don't Make Waves. What seems like the entire Buckingham family tree is also present.

Mick Fleetwood and myself end up sitting round a tape recorder in the middle dressing-room, the one that has the urinals and toilets. It also has the F Mac oxygen cylinder and mask. This was a new one on me and didn't seem to work when I tried it. Presumably, though, if all you do is breathe air-conditioned air in hotels and limos all your life, maybe you need a drop of the bottled stuff now and then. Perhaps it's the sort of breathing equivalent of Perrier water. I can't see it catching on in Bradford, though.

MICK Fleetwood was the original founder of Fleetwood Mac in July, 1967, following his being kicked out of John Mayall's Bluesbreakers after only a couple of months for drinking too much. Apart from Mayall himself the line-up Fleetwood had been part of was completed by John McVie, who'd played with Mayall since the beginning of 1963, and Peter Green. Green followed Fleetwood shortly afterwards and an initially reluctant McVie joined in September of that year.

Prior to working with the Bluesbreakers, Fleetwood had been working as a decorator for a few weeks following the break-up of white soul roadshow The Shotgun Express, also featuring Rod Stewart. He is a man with a very absurd sense of humour that is rarely revealed in interviews when he seems keenest to play the political spokesman role that is presumably a development of his also managing the band, a position he took over following the notorious occasion when their former manager Clifford Davis, claiming to own the name "Fleetwood Mac" and to be able to use it as he saw fit, sent a bogus F Mac out on the road in America in January, 1974.

He loathes the idea of managers now, and thinks that no band or artist should need one: "A good accountant and lawyer and a good tour manager — an old roadie can do that — are all you need."

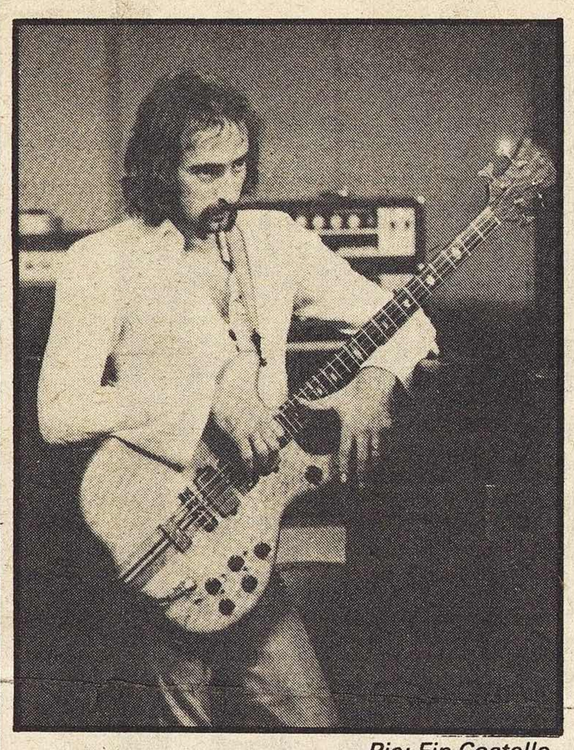
Along with John McVie, Fleetwood's the real backbone of Fleetwood Mac. He's a formidable drummer, which is why it's very puzzling that his actual drum solo — with hand-held "talking" drum — should be so duff. Mavbe it's hexed by

These days with his beard he can look a lot like Donald Sutherland, which is very confusing considering that Sutherland starred in the remake of *Invasion Of The Bodysnatchers* which was, of course, set in San Francisco.

I try not to think about that too much and make a general opening remark about the manner in which the music scene, in England anyway, has changed since the New Ascension of F Mac. I tell Fleetwood the F Mac don't appear to have the same amount of abuse hurled at them as the likes of The Eagles or Led Zeppelin.

"Well," he replies, in not too practised a manner, "we've never stayed one way for very long, and I don't think we ever will. When the band first started Peter was writing and then 'Albatross' came out and people said, 'What the *fuck's* that?' — though people stayed loyal.

"We've always changed a lot whether or not players have changed. We're actually afraid, I think, of getting into that rut, which can be very easy to do, and very awful, too. Especially when it's just so you can 'make a lot of money'. Doing a double album didn't make any business sense at all. But it meant a lot to us, artistically — whether we could still feel challenged. We



Pic: Fin Costello

JOHN McVIE: bass, drinker, yachtsman, divorced from Christine McVie, millionaire, survivor.

really, really *are* pleased with it. We've also, I think, got enough discretion to know if the songs aren't up to standard, in which case we'd have just put out a single album.

"We've got a great advantage, though, in having three very different songwriters. We're very lucky. When Danny, Peter and Jeremy were in the band they all wrote and played very, very different stuff. So in a way we're back to that sort of situation — again we have the advantage of three very different styles. So it's come something like full circle."

WERE you aware of just how strong the punk / New Wave thing had become in England?

"No-o-o-o," Mick Fleetwood shakes his head, perhaps with no great passion, shrugging his shoulders as he continues in the slightly slurred, drawn-out syllables of the Home Counties rock'n'roll accent first popularised by such near-contemporaries of the drummer as Mick Jagger "because we're not physically there . . . But I know there's a whole social thing going on.

"The good musical things," he continues, more confidently, "will stay behind. Most bands that I know of didn't really have any great master-plan. They just started off listening to the blues and the Rolling Stones and Chuck Berry records, played the school dance or whatever and went on from there. Just went off and did it. And developed.

"It's not that evident over here. England's such a tiny place — all those great bands always come out of it. England brings out some kind of hardcore staying power. I don't think this country has that, because it genuinely isn't as hard here. I'm not saying people don't have a hard time here. Stevie and Lindsey certainly did . . ."

With Jungian synchronicity, or maybe just good timing, Stevie Nicks sticks her rather shattered-looking head round the door with all the experience of . . . someone who's done a lot of waitressing. "Cheeseburger fries, kidney pie, potatoes and starch . . . well, anyway, I'm sorry I broke in your little tea-party . . .".

She disappears. The door closes. Mick Fleetwood scratches his head, as though bewildered — at this display of Rock Star Looning. "Gosh', he says, just like that.

Enough of this frivolity. On with the questions — of course, one of the reasons you left England in 1974 was because you were so pissed off with living there . . .

"We were just pissed off with the whole thing, because basically Fleetwood Mac didn't mean a shit then in Europe. The band had changed, whatever we played wasn't appealing — the *balls* of the band, namely Peter, had gone. At that point, anyway, we were playing more and more over here.

"Also, I thought England was very grey and full of depressed people. All those kids were just reacting to that. I know that. *We* just got out. But it can never have that same effect in terms of the nucleus effect here, simply because of the size of the country. You can go through the whole Mid-West and it's just not there."

Actually, when I was watching you onstage tonight I was thinking of the colossal sense of history in your songs . . .

"Yeah," agrees Fleetwood, pleased, "before I went on tonight I shouted out 'You know what this is? This is the last three gigs of the decade'. And then while I was playing I was trying to count the years I'd been with John. I thought, *'God!* Not so long now and it'll be something like 20 years!' That's what I mean; there's a lot of feeling up there, of people that have developed together.

"There's a lot of waste of talent that starts up and just fizzles out. You just see the spark of something and then they all start throwing TVs out of windows and showing they're a load of bastards."

You had the Youth Success thing . . .

"Yeah. But we held it together as a band. We were lucky — because of the people in the band we became involved in the thinking process of what we were trying to do. For ourselves. *Selfishly,* if you like. And we're still doing that. It's not just a crank it out and let it roll in until it stops rolling in number: 'Oh, I'll just do it for a few years and clean up'. This is a career. This is what we *do.*

"It's just a question of having some integrity about what you do, and we definitely try to have that. And I suppose when we stop having that feeling then it will be time to stop altogether . . . Rather than just an 'Oh, we'll do a quick tour and rake it in'.

"There's a lot of that goes on."

I think for quite a while after 'Rumours' came out it was assumed that the next F Mac record would be a live album, after which you'd all retire . . .

"We've recorded some gigs on this tour. We do it every tour and they just get put away. They might be used some time. Who knows?"

At one stage, though, wasn't there talk of this double album being one record live and one record studio?

"I don't remember that. I think we thought of the possibility of going into a concert hall and just cutting these songs literally *live.* Live these songs are very different. Without all the overdubs they really kick ass.

"I think it'd be an interesting thing to do to just go in an empty hall and just develop the number in the same way you have to play it onstage. We don't do a lot of the stuff onstage. You can't get all those little tinkles and cymbals and tom-tom overdubs. You play the gut of the number. To approach doing some new tunes in that way could well be an interesting thing to try.

"A good live album can be great, but it's often treading water a bit, and a very easy thing to do. People say we must be crazy that a band as big as we are haven't put out a live record . . . or a Greatest Hits in between 'Rumours' and 'Tusk'. But it takes the freshness away of what we're trying to do. Of course, there'll be a Greatest Hits sometime. One day. As a final curtain, perhaps.

"But certainly now the intention is to keep on recording new stuff. Hopefully the next album will be out a lot quicker than other people think. I think we'll just go for a quick one."

DID 'Rumours' do your heads in?

"Just the colossal success?" — very matter-of-fact — "we were working a lot of the time on the road. Again, I just think we're lucky."

But did you feel it was becoming just a commodity?

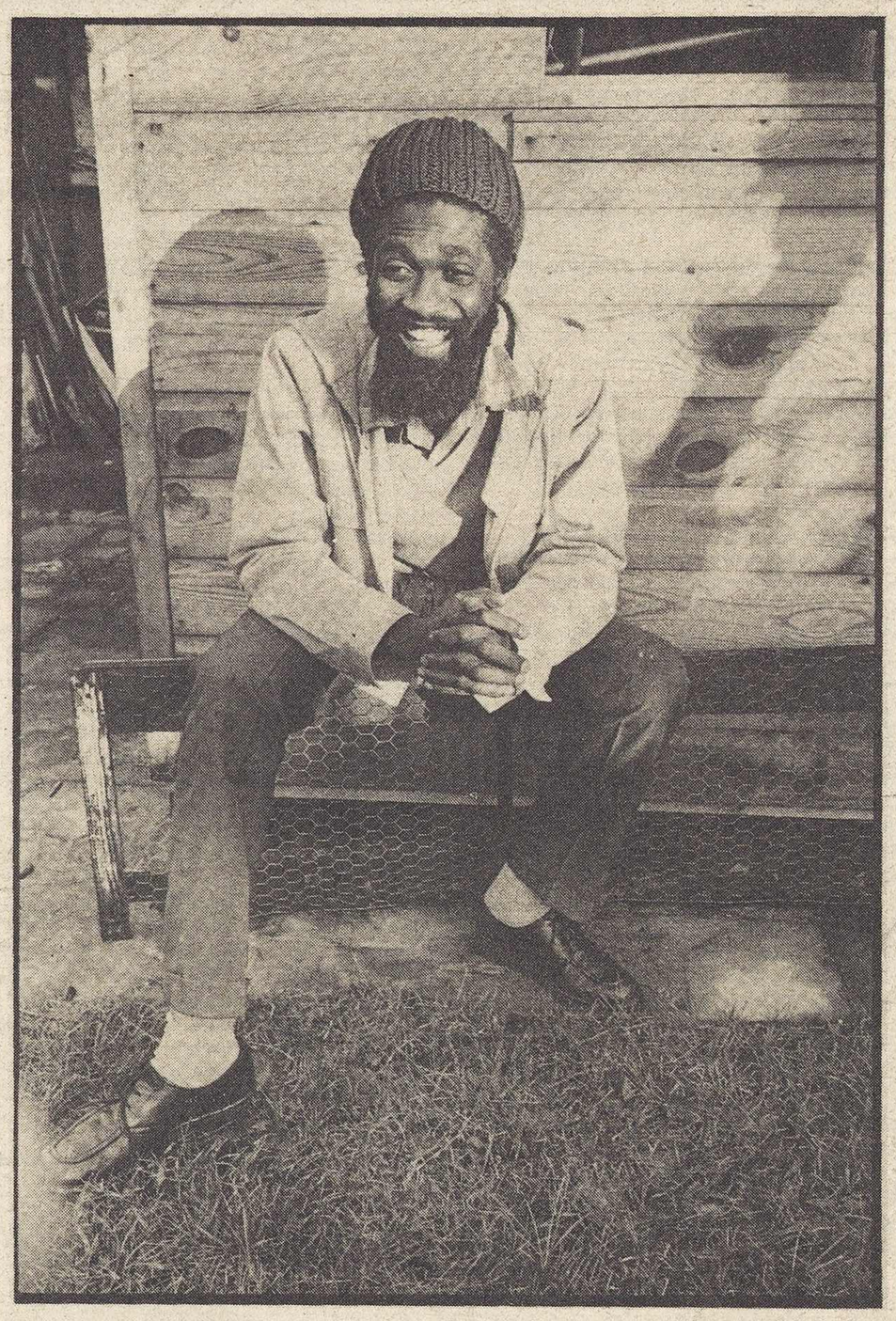
"No. Because we don't let that sort of thing

■ Continues page 34

Who's The Dread At The Hub Of Dub?

MICHAEL CAMPBELL

By PAUL BRADSHAW



MICHAEL 'Mikey Dread' CAMPBELL in London. Pic: Jean Bernard Sohiez

"Zzzzzz-z-z-z pheeeww zzzzz-z-z-z pheeeeww zzzzzzzzzz-z-z-z"
"Wake up Jonathan, wake up!!"
"Cho'lef' me nuh, can't you see I man waan sleep?"
"Wake up nuh man, it's Michael Campbell at the controls . . ."
"Me never know, turn on the radio . . ."
Intro to 'Robbers Roost' by Mikey Dread (40 Leg)

ONE hundred per cent roots . . .strictly rockers . . . some exclusive shots, brand, brand new . . . some oldies, a rock steady or a reggae that's gone a long time . . . some current material and then just dubwise . . . all laced together with an infinite number of sound effects and jingles — Michael Campbell's controversial radio show infiltrated and conquered Jamaica's airwaves.

Voted the top radio personality in JA in 1978, Mikey Dread's meteoric rise to fame in Jamaica and internationally was not met by enthusiasm from his "colleagues" but with pressure to conform to the Jamaican Broadcasting Company's MOR reggae and funky/soul format. Reluctantly he resigned from JBC and is curretly consolidating his reputation as one of Jamaica's most innovative recording artists and producers.

Mikey Dread flew into Britain just before Xmas and besides promoting his recent 'Dread At The Controls' and 'African Anthem' albums on Trojan and Cruise records respectively, was soon busy doing the rounds. By the time we met he'd done a spot on Capital Radio's Reggae show, a late session on Coxsone's number two sound at Carnaby Street's Colombo's Club and saved Bim Sherman's show at Dingwalls from disaster by applying himself to the mixing desk and producing some delightful dubonics.

Originating from Port Antonio, Mikey spent a couple of years at college studying electrical engineering but a future installing lifts was, he said, "too strenuous . . . I man's body was not built for them t'ings." His real interest lay in electronics and he joined JBC as a trainee operator in October '77. A sense of organisation and time, not characteristic of most reggae artists, rapidly emerged in an environment where ten seconds is a 'whole heap of time' and this tightness and precision is clearly reflected in his work.

Coming from outside Kingston and having no commitments he dedicated himself to work and soon began experimenting with singles and countless sound effects.

IT was then he made his move. Volunteering for the night-shift, along with woman announcer Freddie Rodriques, he suggested a new programme should be launched from midnight to 4.30 am, a bold move but one which paid off.

"I usually pick the rockers and she pick the soul and other types of music. We mek it about 80% reggae and I mek up a whole heap of jingles," says Mikey, and it's many of the latter, including the classic 'Dread At The Controls' that are synonymous with his productions. The 'African Anthem' LP comes nearest to recreating the atmosphere of the radio show, which also included phone-ins and dedications. Mikey Dread's approach to broadcasting was unique and it wasn't long before the show became extra popular.

As Freddie Rodriques didn't work weekends it was strictly operator's choice then; the Saturday night show was 100% rockers and came across like a dance hall affair: "I man couldn't see the crowd but visualise how them a move."

Upon leaving the station at 4.30 am he'd head downtown to the different recording studios and hang about listening to new material. "If I hear something nice I man carry it up on a slate or a tape and play it 'pon the radio on a saturday night, so the show became one where you hear a lot of exclusive records. You didn't even know where them come from. Is only sound system men play them tunes and even the sound men 'ave fe tune in. The tunes you'd normally hear on the radio I man limit to the minimum."

Around Easter '78 Ray I's 'Weatherman Skank', co-produced by Carlton Patterson and Mikey Dread, dominated the JBC chart and toasted the praises of the "greatest operator in existence — the dread at the controls". Suggestions that he was only using JBC to promote himself were rife and it was clear that announcers and high-ups resented the growing status of this mere operator.

"The announcers them never really like how I rest . . . them fight me down but I man totally ignore them. Them realise that so them just clique up together and seh a whole heap of people complain and them can't tek the amount of rockers I a play and that it's boring and monotonous . . . an' them find ALL the adjectives then!"

The Dread was the only one at JBC to really defend roots music and he stuck to his basic premise that if the music was good then he'd play it, version it and lick it back week after week. But he was up against it with the JBC hierarchy whose cultural values are probably the same as their BBC counterparts — there's no real difference between bourgeois and 'uptown'.

"Reggae is a music that them realise within their own context as being substandard. So once you relate to reggae naturally you are one of them people deh, them nuh check for you neither."

Working amidst this outdated mentality was no easy feat, especially when his image and language betrayed his inclination towards Rastafari. "They're afraid the Rastas might eventually take over and them try and prevent an uprising," Mikey believes. "The whole of Rastafarian religion and culture gets no justice on the airwaves and from you defend that, then them try and eliminate you as soon as possible 'cause they regard you as a threat."

On the basis of a survey which supposedly revealed his show to have only 500 (!) listeners it was initially cut by two hours and then wound up altogether. Despite the bad vibes the Dread hung on in there dropping his jingles and sneaking in a couple rub-a-dubs just to let the people know that he was still around but by the end of May he'd had enough and tragically JBC had kicked into touch the one programme which reflected the musical realities of Jamaica.

By this time his Dread At The Controls label had produced a stack of singles with singers like Sugar Minott and Rod Taylor plus several DJ's, including himself. His 'Love The Dread' and 'African Map' were JA hits and his singles all sell well on import. Though I don't rate all of 'em his 'computer mix' versions mixed at King Tubby's with the assistance of engineers Jammy or Scientist are all worth bending an ear to.

One thing for sure is that 1980 won't see him working for anyone but himself. The few singles he voiced for other producers, like Lee Perry and Sonia Pottinger, didn't give the financial returns he was expecting and his experiences as an engineer at Treasure Isle studio he described as "terrible."

But the Dread will have to keep an eye on his quality control cause the cynics are poised to write him off at any time. I feel Mikey Dread will be with us for some time yet as he has a fierce and deep commitment to roots music — he's well vexed at the current direction of groups like Third World and Inner Circle — and is both serious and witty and not afraid to learn and innovate. He's also extremely businesslike. His current enthusiasm for UK Lovers Rock might even lead him to emerge with an interesting fusion.

On reflection Mikey felt that "You can't be complaining all the while about the tribulation and sufferation you pass through. You need some music fe show there's a brighter day ahead and we live inna nice time now so let us enjoy it 'cause you can never tell wha'appen. The next day you might be gone — and gone complaining instead of jubilant."

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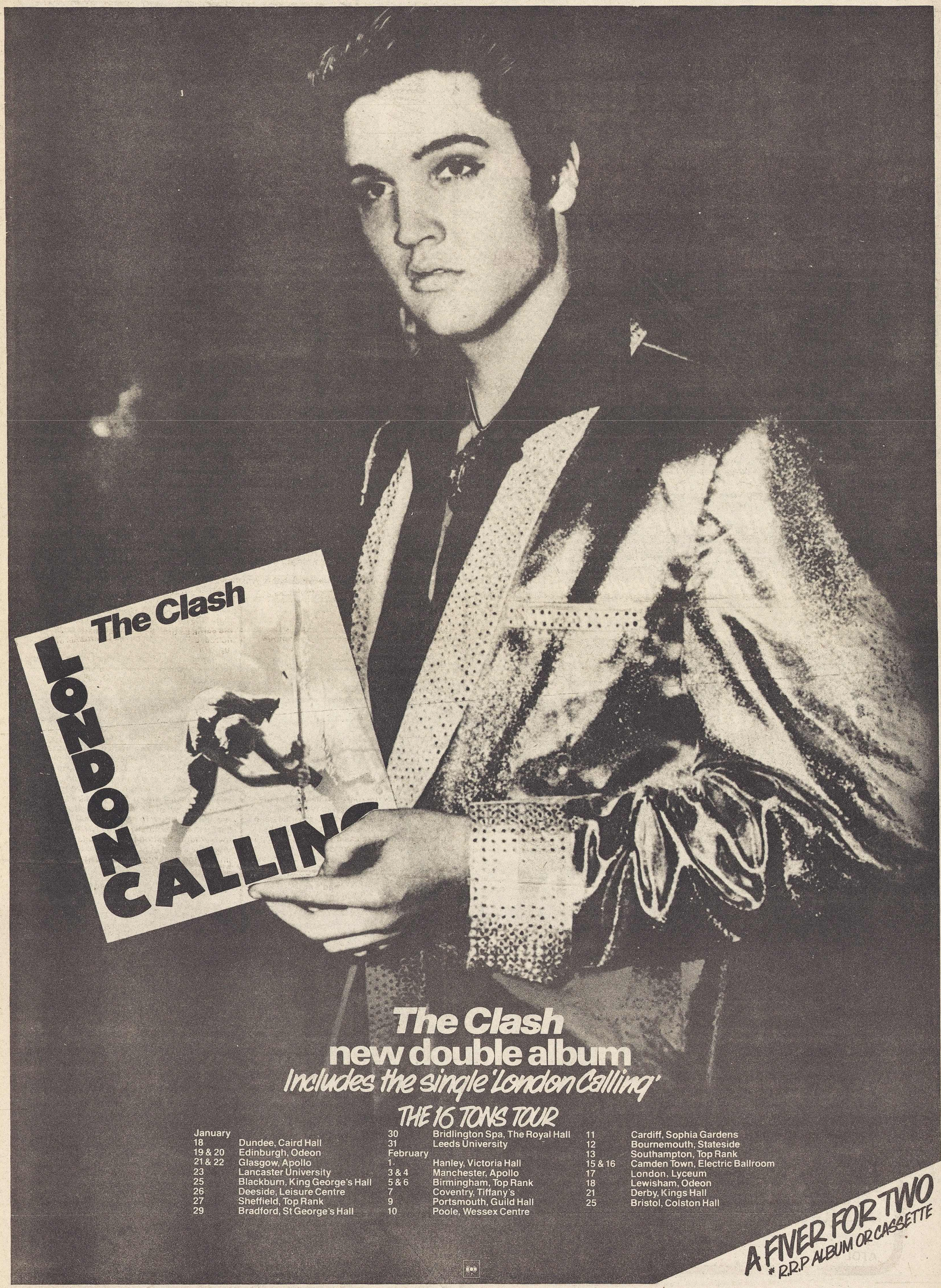

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OUR PRICE TOP 60

LONDON'S ORIGINAL ALBUM CHART

THIS WEEK	LAST WEEK	TITLE	R.R.P.	OUR PRICE	YOU SAVE
1	2	THE POLICE – REGATTA DE BLANC	4.99	3.74	£1.25 OFF
2	1	PINK FLOYD – THE WALL	8.45	6.45	£2.00 OFF
3	4	THE CLASH – LONDON CALLING	5.00	3.75	£1.25 OFF
4	5	THE POLICE – OUTLANDOS D'AMOUR	4.99	3.74	£1.25 OFF
5	3	E.L.O. – GREATEST HITS	5.29	3.79	£1.50 OFF
6	7	ROD STEWART – GREATEST HITS	4.99	4.19	£0.80 OFF
7	6	ABBA – GREATEST HITS VOL. 2	5.29	4.59	£0.70 OFF
8	8	MICHAEL JACKSON – OFF THE WALL	4.99	3.74	£1.25 OFF
9	14	THE BEE GEES – GREATEST HITS	8.75	6.99	£1.76 OFF
10	11	DIANA ROSS – 20 GOLDEN GREATS	5.29	4.99	£0.80 OFF
11	20	MANFRED MANN – 20 GREAT HITS OF THE 60's	5.29	4.49	£0.80 OFF
12	NEW ENTRY	THE PRETENDERS – THE PRETENDERS	5.00	3.99	£1.01 OFF
13	13	FLEETWOOD MAC – TUSK	8.00	6.00	£2.00 OFF
14	9	HOT CHOCOLATE – 20 HOTTEST HITS	5.29	4.49	£0.80 OFF
15	12	CHIC – CHIC'S GREATEST HITS	5.00	3.99	£1.01 OFF
16	16	BLONDIE – EAT TO THE BEAT	4.99	3.74	£1.25 OFF
17	15	STEVIE WONDER – THE SECRET LIFE OF PLANTS	8.50	6.50	£2.00 OFF
18	10	THE JAM – SETTING SONS	5.35	4.35	£1.00 OFF
19	19	10 C.C. – GREATEST HITS	5.35	4.55	£0.80 OFF
20	22	SUPERTRAMP – BREAKFAST IN AMERICA	4.99	3.74	£1.25 OFF
21	18	THE SPECIALS – THE SPECIALS	4.99	3.74	£1.25 OFF
22	27	VARIOUS ARTISTS – THE SECRET POLICEMAN'S Ball	5.29	4.04	£1.25 OFF
23	30	FRANK ZAPPA – JOE'S GARAGE ACTS II & III	6.99	5.49	£1.50 OFF
24	17	BARBRA STREISAND – WET	5.29	4.04	£1.25 OFF
25	23	DONNA SUMMER – Greatest Hits – On the Radio	6.50	4.75	£1.75 OFF
26	29	JEFFERSON STARSHIP – Freedom at Point Zero	5.49	4.24	£1.25 OFF
27	26	BLONDIE – PARALLEL LINES	4.99	3.74	£1.25 OFF
28	NEW ENTRY	NEIL DIAMOND – SEPTEMBER MORN	5.29	4.04	£1.25 OFF
29	32	PETER SKELLERN – ASTAIRE	4.99	3.74	£1.25 OFF
30	NEW ENTRY	JON ANDERSON & VANGELIS – Short Stories	5.35	4.35	£1.00 OFF
31	21	NEIL YOUNG & CRAZY HORSE – LIVE RUST	7.50	5.75	£1.75 OFF
32	41	DAVE EDMUNDS – Repeat When Necessary	5.00	3.99	£1.01 OFF
33	24	LITTLE FEAT – DOWN ON THE FARM	5.00	3.99	£1.01 OFF
34	25	THE COMMODORES – MIDNIGHT MAGIC	5.69	4.44	£1.25 OFF
35	52	U.F.O. – NO PLACE TO RUN	4.99	3.74	£1.25 OFF
36	38	IGGY POP – THE SOLDIER	5.00	3.75	£1.25 OFF
37	NEW ENTRY	LYNYRD SKYNYRD – GOLD & PLATINUM	6.99	5.24	£1.75 OFF
38	31	E.L.O. – DISCOVERY	5.49	4.24	£1.25 OFF
39	50	RAMONES – END OF THE CENTURY	5.00	3.99	£1.01 OFF
40	25	HERB ALPERT – RISE	4.99	3.74	£1.25 OFF
41	35	JANIS IAN – NIGHT RAINS	4.99	3.74	£1.25 OFF
42	36	EARTH, WIND & FIRE – I AM	5.29	4.04	£1.25 OFF
43	40	DR. HOOK – SOMETIMES YOU WIN	5.29	4.04	£1.25 OFF
44	33	THE EAGLES – THE LONG RUN	5.00	3.99	£1.01 OFF
45	46	GARY NUMAN – THE PLEASURE PRINCIPLE	5.00	3.99	£1.01 OFF
46	37	MARIANNE FAITHFULL – BROKEN ENGLISH	5.00	3.50	£1.50 OFF
47	53	STYX – CORNERSTONE	4.99	3.74	£1.25 OFF
48	39	O.S.T. – MONTY PYTHON'S LIFE OF BRIAN	5.00	3.99	£1.01 OFF
49	49	'M' – NEW YORK, LONDON, PARIS, MUNICH	4.69	3.69	£1.00 OFF
50	42	THE TOURISTS – REALITY EFFECT	4.99	3.74	£1.25 OFF
51	NEW ENTRY	999 – BIGGEST PRIZE IN SPORT	4.95	3.95	£1.00 OFF
52	57	ROBIN TROWER – VICTIMS OF THE FURY	4.79	3.54	£1.25 OFF
53	43	JOE JACKSON – I'M THE MAN	4.99	3.74	£1.25 OFF
54	45	DUSTY SPRINGFIELD – GREATEST HITS	4.99	3.74	£1.25 OFF
55	47	TOM PETTY – DAMN THE TORPEDOES	4.69	3.44	£1.25 OFF
56	54	ADAM & THE ANTS – DIRK WEARS WHITE SOX	4.25	3.49	£0.76 OFF
57	NEW ENTRY	PRINCE – PRINCE	5.00	3.99	£1.01 OFF
58	34	SECRET AFFAIR – GLORY BOYS	5.00	3.75	£1.25 OFF
59	56	SIMPLE MINDS – REAL TO REAL CACOPHONY	5.00	3.75	£1.25 OFF
60	59	VARIOUS ARTISTS – 499 2139	3.25	2.49	£0.76 OFF

FORTHCOMING ATTRACTIONS:
MARVIN GAYE, PHIL DANIELS, ROY AYERS, HERBIE HANCOCK, WISHBONE ASH, SQUEEZE, SISTER SLEDGE, ROSE ROYCE, PABLO CRUISE, YELLOW MAGIC ORCHESTRA, BRASS CONSTRUCTION, PLAYERS ASSOCIATION, BLUES BAND OFFICIAL BOOTLEG ALBUM.

E.&O.E.
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AT
OUR PRICE

THRILLS

Pic: Jill Furmanovsky

'Tones 'Unpopular' Shock

THINGS didn't go too well for the Undertones at the recording for the latest edition of *Something Else* in Belfast last Wednesday night.

The programme itself (produced by Michael Boland, the man responsible for *One Brick*, an internationally networked documentary concerning a local community development scheme) goes out this Saturday (Jan 20). It features a variety of sketches mildly satirising Ulster-Sectarian attitudes and social mores, a look at women's rights and problems and the inevitable over-view of Belfast including interviews with one or two of its better known faces. Musical offerings come from P45 & the Ex-Producers both recorded in the Harp Bar and two numbers apiece from Rudi and The Undertones recorded in front of a studio audience.

The day started badly when Undertones drummer Billie Docherty had to be packed off to bed with the flu and playing with a roadie as stand in drummer it soon became obvious that the band was faced with a substantial element out to upset their performance. It's generally acknowledged that certain parties in Belfast bear some kind of grudge against the group and it just so happened that these certain parties made up the most prominent section of the audience. The general reaction was distinctly unfavourable with several calls of abuse and a missile hitting the stage half way through the second number. A few bars before the end of the stint the band undoubtedly well peeved abruptly left the stage leaving a slightly dumbfounded audience behind them. The televised version will be doctored to cover up the cracks in what was hardly the most convivial of atmospheres.

Suggestions that this and similar incidents at London's Rainbow could establish the Undertones a reputation for being unpredictably moody and stubborn are unlikely to worry singer Feargal Sharkey. When asked earlier in the day for his view on *Something Else* the terse response was "It's a lot of shite, simple as that, isn't it?"

GAVIN MARTIN

THRILLS

BOOTLEGGERS BUSTED

HALF A year's detective investigation by the British Phonographic Institute (B.P.I.) has blown the cover on the first bootleg factory ever to be found in this country.

In the High Court on January 11 it was revealed that B.P.I.'s anti-piracy squad located the factory, M & C Pressings, in a remote and disused airfield near Wooler, Northumbria.

B.P.I. spokesman Richard Robson told *Thrills* that M & C "had been doing a certain amount of legitimate work, running as little as 250 copies a time for local bands and labels. How long they've been going, or exactly how much they've produced is obviously difficult to access, but several thousand albums have been pressed since we started our investigations last summer."

The Directors of M & C, Marjorie and Roland Counsell, gave an undertaking pending the trials of the actions that they would cease bootlegging activities against the BPI and their contracted artists immediately. (The usual procedure from there is that they'll be sued for damages, in addition to paying costs, and — if caught again — will be held guilty of contempt of court and hence liable for a jail sentence).

Among the various albums that had been issued by M & C, BPI listed David Bowie: 'Live At Wembley' (previously marketed by the Moonbeam syndicate), Bob Dylan: 'Live At Blackbushe' and The Buzzcocks' clear-vinyl 'Razor Cuts.'

Investigations were started following a lead after the smashing of the Manchester-based Moonbeam last summer, who were taken to court for the importing, distributing and selling of bootlegs to retail outlets and through mail order. In all, seven people were arrested, some of them paying as much as £7,400 in damages alone. Of the twenty artists whose material had been bootlegged, legal action was taken by Bowie, Dylan, Elton John, Fleetwood Mac and Led Zeppelin.

On the M & C case, it's Bowie once again who's initiated proceedings, taking what BPI describe as "a representative action on behalf of the other artists involved, which is effectively Bowie on behalf of Dylan and The Buzzcocks."

Informed of this position, Buzzcocks' manager Richard Boone told *Thrills:* "It seems a bit peculiar as we haven't heard anything from BPI since the distribution bust (Moonbeam). It seems that we've been put into some sort of process beyond our control that was initiated by actually being bootlegged in the first place."

MARK ELLEN

THRILLS

SOUTHALL

NINE months after the original event the Southall trials are finally staggering to a close. Only another 20 of the original 342 cases remain to be heard at Barnet Magistrates Court. A further 18 cases await a hearing in the Crown courts.

Despite an apparently conscious effort by the authorities to lower the astronomically high conviction rate (77% compared to national average of 52% for similar offences), there's still every chance of conviction and heavy sentences in these final cases.

To publicise the injustices of Southall, and to launch a further appeal for much-needed funds, the next four days will see various activities organised by the different committees involved.

The case of Peoples Unite Musicians Co-op member Clarence Baker will be heard this Thursday and Friday and the Southall Defence Campaign are calling for all supporters to attend Barnet Magistrates Court on these days.

Saturday's action, organised by the Friends of Blair Peach, is intended to be a nationwide affair, with supporters asked to stage a fund-raising event in their local community. Interested people can ring 01-767-6316 for information.

On Sunday the Southall Campaign Committee have called for a picket of Pentonville prison, between 2-3 pm, where Vernon Hunt, keyboards player with reggae band Misty among others, is currently serving six months for 'assaulting a police officer'.

The more wealthy among you could send money to the Southall Defence Fund, 54 High Street, Southall, Middlesex. They still need £20,000 just to cover the cost of the trials.

(Footnote: the Southall Gazette, Ealing Gazette and Greenford and Northolt Gazette, have carried no coverage of the trials. Owned by the multi-million pound King-Hutchins group, they say they can't afford to send a reporter to the courts.)

TONY SMART

Jah T'aime, Moi Non Plus

SERGE GAINSBOURG (of Jane Birkin fame) has at last become a French *cause celebre* again over his reggae version of 'La Marseillaise' (the French national anthem). Recorded and mixed in Kingston and featuring the likes of Robbie Shakespeare, Sly Dunbar and Mao Chung the song was a smash hit in France.

It had nothing of the raw provocation of the Pistols 'God Save The Queen' but it was enough to enrage "New Right" intellectual spokesman, Michel Droit. In the right wing daily *Le Figaro* he didn't exactly call Gainsbourg "a dirty Jew" but he wasn't far off it. Noting the "rheumy eyes and drooly lip" of this singer "solely concerned with good business deals, "Droit claimed that in being Jewish and perverting the national anthem Gainsbourg was inciting the good French people to Anti-Semitism.

Gainsbourg, whose politics and Jewishness had never been of much interest to anyone — including himself — suddenly found himself the focus of right-wing hostility, particularly in Strasbourg. His proposed gig there with Peter Tosh's band, The Jamaicans, caused a flood of letters to the authorities demanding that they be banned, not to mention a bomb threat.

At the centre of this activity were the Nationals Parachutists Union who showed up at the gig in spiffy red berets with their tricoloured leaflet *"Frenchmen: Make La Marseillaise respected"* and four hundred police to protect them from the jeering crowd.

And when the Jamaicans said they weren't going on Gainsbourg still appeared on stage alone.

"An extreme right-wing group has caused this concert to be cancelled," he told the audience. "My Jamaican musicians are frightened by the police presence, the bomb alerts." He then turned to the 'Paras in front of him: "I have balls too but I'm not going to show them to you . . . that said, my Jamaicans have their own problems . . . the problems of Rastas; they're revolutionaries. Me, I'm an unconquered *(insoumis)* and it is I that have given its original meaning back to La Marseillaise." Then, without any musical accompaniment he raised a clenched fist and sang the traditional non-reggae version of the song. Offering a goodbye *bras d'honneur* (obscene gesture) to his detractors, he walked off.

The 'Paras', surrounded by police, made their escape as the crowd jeered them. A few chairs flew, some gas bombs went off and the hall was emptied. Perhaps the most spectacular concert of Gainsbourg's long career.

"I'm terribly disappointed" he said afterwards though. "I never expected to be left like that by my Rasta friends."

And what of the Rastas? They claimed incomprehension. "We're from a different country" one said. "We didn't think it was worth the trouble to risk going on stage for problems that don't concern us."

"We have to save our strength for our struggle, the struggle in Kingston's ghettos, "guitarist Mao Chung added. "Though we respect Serge and his point of view . . . to each his revolution."

So much for internatiomal solidarity.

To Gainsbourg though there's the consolation of a whole new and "relevant" reputation.

THEO BLOMQUIST

THRILLS

Gainsbourg and the boys
Pic: Phillippe Lerichomme

'Unpatriotic' Gainsbourg's French Farce

The Lone Groover — Benyon

HOW DO YOU DEFINE YOR MUSIC?
EH?
WHAT'S TH'LABEL?
EH?
POST MODERNIST? POST BEATULAR?
AH!.... POST EARLY FOR CHRISTMAS!
OH DROLE, VERY DROLE — LISTEN, MAN, I'M PAID T'TAKE THIS SUBJECT SERIOUSLY....
SO DIG OUT A TERM THAT WILL LOOK GOOD IN A SUPERFICIAL GRAPHIC CONTEXT.....
GRRR!!!
ALL I CAN SAY T'YOU, MAN, IS CRAP!!!
BRILLIANT, I COULDN'T HAVE DEFINED IT BETTER!
COULD I BE WRONG ABOUT THIS DUDE? HE SEEMS T'HAVE A FINE OBJECTIVE BRAIN!
COULD I BE WRONG ABOUT THIS DUDE? HE SEEMS T'HAVE A BRAIN! ALMOST.

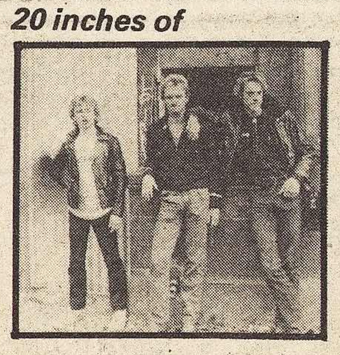
ARCHIVE FUN

SO WHERE were you in '77 . . . Planning a Jubilee party? Trying to find the Westway in an AA book? Or just waiting for the knees to finally wear through on your Levis? As our picture shows, The Coventry Automatics (for it is they!) were doing none of the above. They were just killing time, awaiting the moment when they could cast off their disparate threads and join together in such a way as to make it impossible for the uninitiated to tell them apart. Even as our photo was being taken the seed of this idea was forming in the mind of the gormless-looking one with the ill-fitting jacket on the extreme right, an idea that would eventually come to fruit as . . . The Specials (for it is they!!) Left to Right: Neville Staples, Roddy Radiation, Sir Horace Gentleman, Silverton (ex-drummer), Terry Hall (note shag-pile hair-cut), Trevor Evans (road manager) and Jerry Dammers (with boufant). The militant-looking dread sitting at the front is Lynval Golding. Next week: The missing link!

NEXT WEEK! — Don't miss the chance to win ...

35 inches of

20 inches of



and 6 of the best from

Pix by, l to r. Anton Corbijn, Jill Furmanovsky. Barry Plummer.

Talking Magazines Anyone?

"AFTER THE Break . . . Snags For Rainbow!! . . . Mekons In Mercy Dash!! . . . Why Its Porridge For Cornwell!!"

Instead of reading the words off the pages of *NME*, in the foreseeable future will you just listen to them?

Talking Books are by no means a new thing — you can currently buy 'em in Woolworths — but plans to introduce *Talking Magazines* could drastically alter the power of the printed word.

At this very moment, *The Magazine* is readying a licensing agreement that will afford it access to microphonographic technology, enabling the publishers to offer its mag as a talkie!

Apparently, both Microsonics Inc. and Kyushu Matsushita Electronics have created a process that allows a sound groove to be printed on paper which can be picked up by a battery-operated scanner (the size of an electric shaver). The sound comes in the form of 90-second discs pressed on thin sheets of vinyl chloride which are then laminated to conventional magazine paper. The scanner utilizes a stylus that tracks in an outward - from - the - centre spiral at 133 rpm.

Should this adult toy catch on, it's anticipated that the cost of a scanner could be greatly reduced from its present price of $80 — $90. Furthermore, the sophistication of the playback system will hopefully improve the restricted frequency response and allow music to be faithfully reproduced.

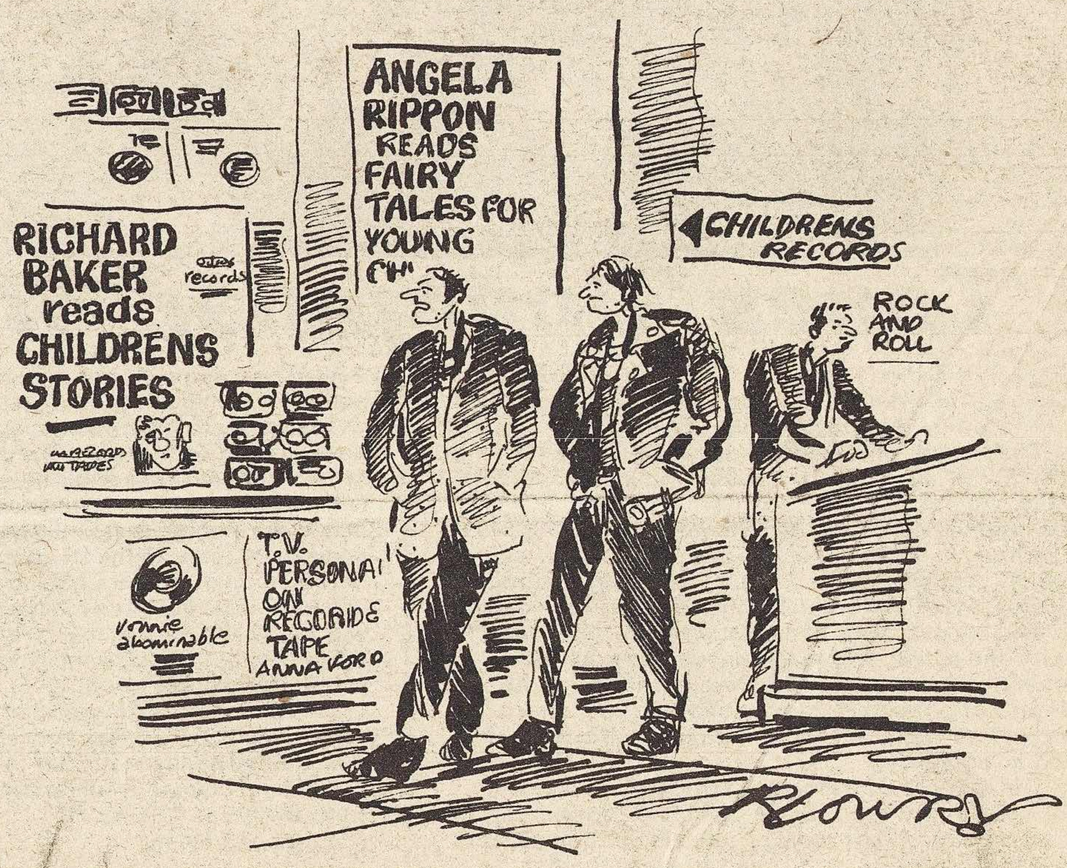
Think of it, we could preview extracts from singles before adding verbal critical comments, transform Gasbag into a full-blown debate and coax Anna Ford to deliver the T-zers and Small Ads.

Look out for Reggie Bosanquet's name in the NME Staff Box . . .

ROY CARR

THRILLS

Lowry


RICHARD BAKER reads CHILDRENS STORIES
ANGELA RIPPON READS FAIRY TALES FOR YOUNG CHI
CHILDRENS RECORDS
ROCK AND ROLL
T.V. PERSONA! ON RECORDABLE TAPE ANNA FORD
Vomare abominable

"Not too different from their usual line of work really, is it?"

IF THIS AIN'T LOVE.
ELECTRO TUNES.
FIRST SINGLE.

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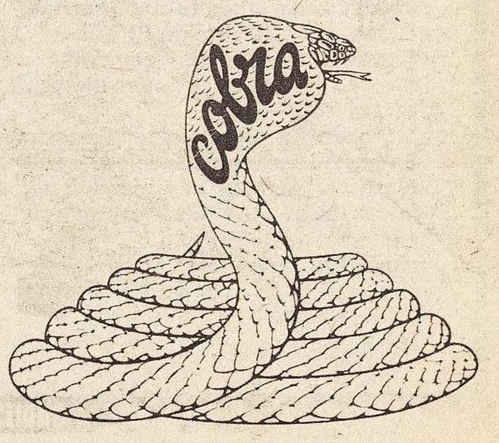


THIS WAY UP ELVIS COSTELLO and the ATTRACTIONS I CAN'T STAND UP FOR FALLING DOWN b/w GIRL'S TALK XXV1 F.BEAT RECORDS NEW SINGLE OUT NOW THIS WAY UP

Boney Born Again?

(Dying, More Like)

THEIR current (dodgy) 'Born Again' single notwithstanding strange tales abound of factions and dissent within the Boney M operation.

The now pregnant Liz Mitchell, known to have been holding the band together of recent months, is said to be preparing herself for a solo career and *Thrills* now hears that the band's thirteen-piece backing group has problems of its own.

Claiming that neither he nor any of the rest of the ensemble have received more than £58.25 a week since they were all recruited in London some two years back, and that when he wrote a letter of complaint to Boney M mastermind Frank Farian he was fired with only three days notice, saxist Tex Lloyd has reported Farian to the Musicians Union.

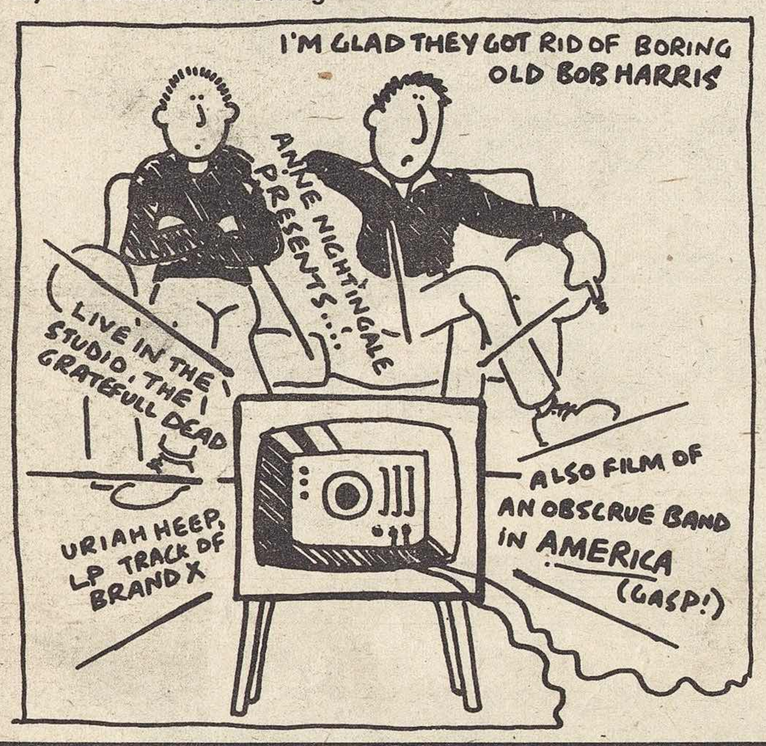
It is debatable, though, whether Lloyd will get much joy from the MU's attempts to secure him a fairer deal. Boney M are, of course, based in Germany where the extent of British MU influence is not considerable.

On behalf of Farian one Jay Vickers told the London *Evening News:* "All the backing musicians have been dismissed because Liz is having a baby. But there were other reasons for Tex's dismissal. As far as money goes all the backing musicians were paid £100 per show plus expenses — which we consider quite reasonable."

RAAS PUTIN
THRILLS

Cartoon Comp Special

by Rob Walker of Tooting


I'M GLAD THEY GOT RID OF BORING OLD BOB HARRIS
ANNIE NIGHTINGALE PRESENTS...
LIVE IN THE STUDIO: THE GRATEFULL DEAD
URIAH HEEP, LP TRACK OF BRAND X
ALSO FILM OF AN OBSCRUE BAND IN AMERICA (GASP!)

BEFORE AND AFTER SCIENCE

Better Living Through Technology

AS THE inexorable march of scientific progress covers more and more territories of human endeavour, many of the ancient evils of our society are finally being eradicated from contemporary life. As we move into a new streamlined age, it is time to bid farewell to such barbaric rites as "the playing of the invisible guitar."

This unsavoury practice, rooted deep in "The Old True Religion", may not be performed without the donning of the appropriate vestments and ceremonial costume. More forward thinking citizens, however, have made wearers of such outfits into pariahs within the community, making it necessary for them to band together to shield themselves from the scorn of the outside world, congregating in gatherings known as "Heavy Metal Nights".

Of late, however, a breakaway cult dedicated to the castigation of the old and the celebration of the new have dedicated themselves to a worship of The New Technology. Their rituals are centred around a practice commonly referred to as "The Playing Of The Invisible synthesiser."

The synthesiser cult is fast making inroads into the ranks of the guitar loyalists. Only a few short weeks ago, Kevin Numbskull, 18, a street cleaner from Dalston, was a devout guitar-ist. His instrument — a replica of the Gibson SG Custom identical to the original in all details except the fact that it didn't actually exist — was his pride and joy, and his innovative use of a real lead for this imaginary instrument had endeared him to the elders of the community.

But even as devout a guitarist as Kevin could not resist the inroads of the new zealots. Three days ago, Kevin sold his 'guitar' to a loyalist friend, trimmed his hair and invested in a new instrument — an invisible ARP Odyssey. Already a rising star in the new movement, Kevin feels at peace with himself once more. He is currently saving up for the greatest prize of all — an invisible ARP Quadra.

Extra-Special Rico Dropped By Island

ISLAND RECORDS have dropped veteran ska/reggae trombonist Rico Rodriguez from their roster. It seemed bizarre they should decide not to offer a renewal of his contract when he was getting more publicity than ever before. The impact of Ska Beat/2 Tone style, along with Rico's association with The Specials, and TOTP appearances with them and The Members has brought some of the recognition due, both as one of the originators of ska and as a musician still capable of making a valuable contribution.

Rico claims that to date he hasn't received a formal notice his contract has expired. The message was delivered by word of mouth by an employee who, said Rico, "Tell me that Chris Blackwell said I can go." The trombonist is also angered and embittered at Island's alleged lack of promotion.

In the three years since the release of his 'Man from Warieka' album only three disco 45s have been released, yet Rico claims Island have enough music on the shelf for three albums, including a session with the late County Ossie and the Mystic Revelation of Rastafari. Island's press office maintained that it's precisely because the company have made a substantial investment in Rico and had few returns that they decided to call it a day.

Rico's last Disco 45 'Children of Sanchez' did little and Island's last desperate effort came just before the contract expired. Seeing the success of the 2-Toners, they forwarded the idea of a live version of 'Guns of Navarone', using the Specials as the backing band, and the record to be released by Island. It was perhaps predictable that the Specials should knock that little suggestion on the head.

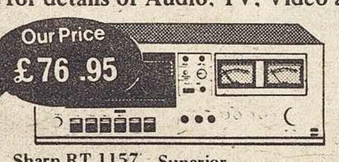
One of Island's legal department told *Thrills,* when asked why the contract hadn't been renewed, that "We felt it would be good for him . . ." before cutting himself short mid sentence. Well maybe it would; after another stint with The Specials on their forthcoming European and US tours it would be criminal for Rico not to have music on the street, so what about it 2-Tone?

PAUL BRADSHAW THRILLS

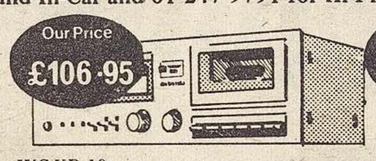
SALE into the '80s with Cavendish

Enter our Win a 'Mirror Sailing Dinghy' Competition

Enter the new decade at the Cavendish January Sale. Where you will find Quality Home Entertainment at prices which are hard to beat. Phone Hotline 01-247 1154 for details of Audio, TV, Video and In-Car and 01-247 9791 for Hi-Fi.


Our Price £76.95

Sharp RT 1157 Superior front loading Dolby Cassette Deck with Auto Programme Search System, full auto stop, bias & equalisation selectors & peak level indicators. W & F of only 0.2%.


Our Price £106.95

JVC KD-10 Beautifully designed front loading Dolby cassette deck with Cronios Head & Two Gap Ferrite Head, Electronic Governer DC Motor, a W&F of only 0.19%.

Our Price £139.95

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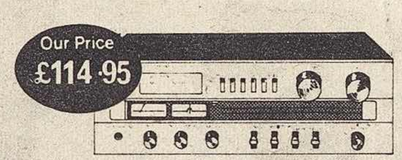
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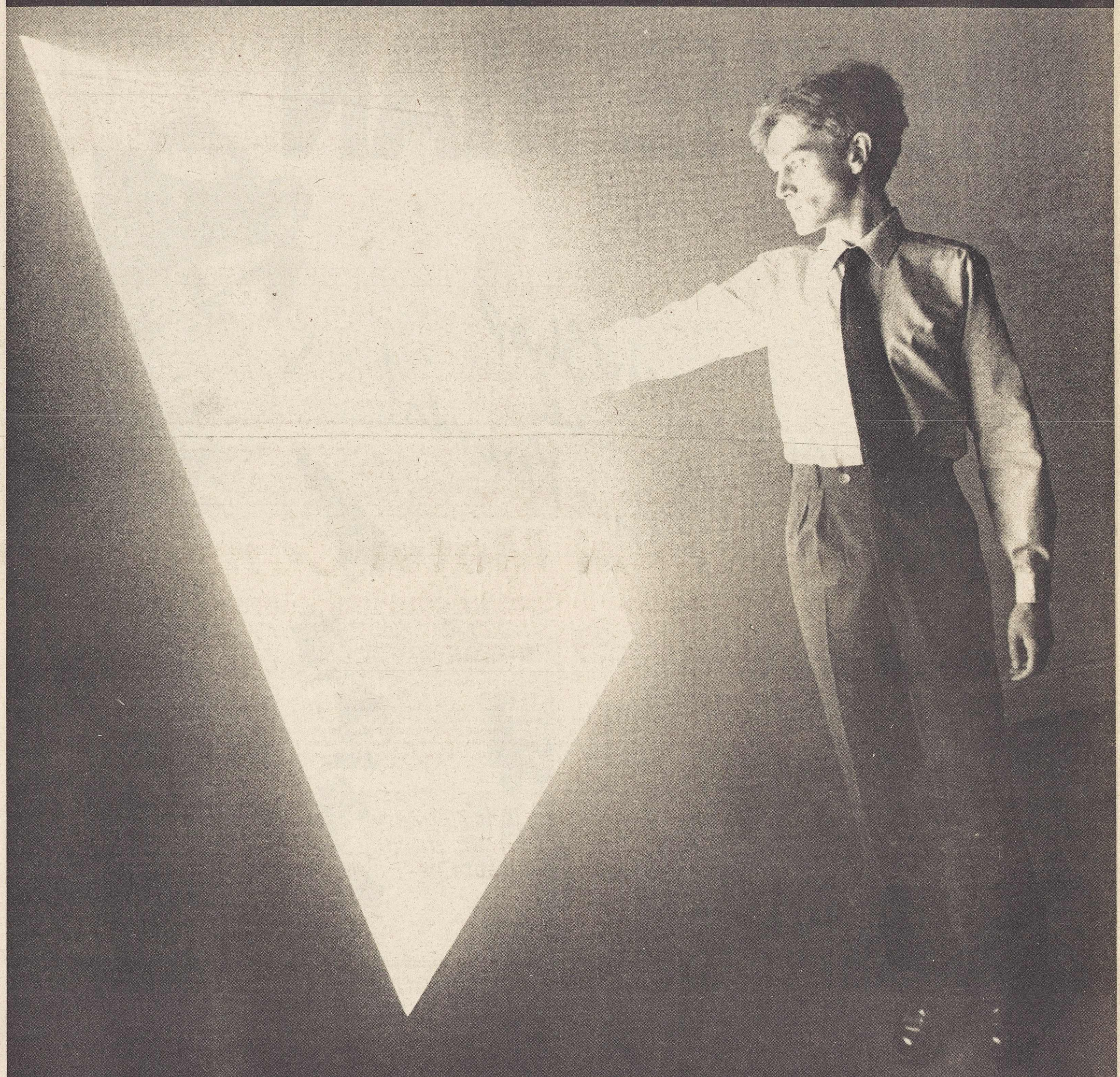


METAMATIC

V2146

Spying eye shots: ANTON CORBIJN

The International Motel Conspiracy

Deep inside the National Gallery two 'moles' talk of music, muzik, muzak, and other aspects of modern man . . . DANNY BAKER meets ROBIN SCOTT of M.

LET'S OPEN this now because by tomorrow everything might be shattered. Tomorrow afternoon I'm due to meet Robin Scott. Robin Scott fronts, writes, acts and to all intents *is* M. M being the band who literally conquered the music world with the perfect 'Pop Muzik' and, despite the praise that effort received, are currently this country's most dangerously underestimated 'band'.

I don't mean the dread good-time, miss-these-and-it's-your-loss, check-em-out great singles band either. There are already a sackful of good bands playing good music, but this outfit are . . . I'm struggling here . . . strange? Nah, that begs big laffs. Important? Devious? Clever?

What is certain is, as Eva observed about Adolf's anatomy, something feels odd here. The new single, a long, long awaited follow up to *the monster,* resists totally the temptation to cash in further and the only parallel to be drawn is that of 10cc's 'Worst Band In The World' coming after 'The Dean And I'. Called 'Moonlight And Muzak', it missed going on my end-of-the-year ten-for-a-fiver pile because of the glow its predecessor cast, but it has since gradually eked away at the old mental rock-ola until I am now convinced that no better sliver of quirk and craft exists as an option to the puzzled pop buyer.

Indeed, the 10cc angle extends insofar as the newly released M album sounds *but exactly* the way Godley, Creme and Co would have developed had not success insisted on playing footpump to their ballooning egos. Its 'simple' tunes reveal crazed edges and astonishing skills and once you wheedle out those lyrics the admiration topples over into rabid passion.

Inevitably you're either Suss Gus or the bore on the bus. I don't know where this thirst'll lead me — probably I'll live to regret it — but right now I'm not drunk but I'm writing this so, as ever, it's up to you. Tomorrow I've got to play middle man between Robin Scott and what in the death amounts to your money so let him drive this bus for a couple of pages and if he stalls then don't pay your fare — fair enough? But I think we could be onto something here . . .

Goodnight.

I'M STANDING on the steps of the National Gallery — that's the arranged meet, the National Gallery — and loaded with fascination. After playing the 'New York, London, Paris, Munich' album for a solid five hours, I've jotted down more questions than I've ever prepared for any interview. Aside from the ingenious music it slowly reveals — OK, and a couple of eggs get laid in there too — there's a cynical dosage of sharply focussed opinion that sounds better articulated than any number of half-baked art school independents.

From the opening 'Pop Muzik' to the concluding 'Unite Your Nation' I detect some disturbing insights on our lovely little rock'n'roll hobby — what Scott seems to see as some kind of international currency of deceit — but above all it succeeds as a pop music album.

And what of M? An informal multi-racial bunch of musicians who play Tubeway Army to Scott's Numan with Scott himself going almost to absurd lengths to be forgettable. As Andy Gill observed in his Synthesizer Report last week: "Scott's multinational' concept — the suit, identity card logo — is an apposite representation of The Lot Of Modern Man (especially Modern Showbiz Man) *and* a parody of the New Pop window dressing".

But wait. Here he comes now . . .

From beneath an outsize Russian fur hat hangs that TV pundit's face and a manner bordering on nervous. Shaking hands like politicians, we descend into the National Gallery — winding up the attendant by immediately asking if there's a cafeteria in the building — and he informs me that he hasn't been near the place in years, thus nixing my ideas that this rendezvous was chosen to put him on his own turf. Off come the overcoat, gloves, scarf and hat and there's the blandest grey suit imaginable, white shirt and fat knotted tie.

"Radio/video/Boogie with a suitcase/You're living in a disco!/Forget about the rat-race/Let's do the milk-shake it's selling like a hotcake/Try some/Buy some/Fe Fi Fo Fum/TALK ABOUT POP MUZIK/I wanna dedicate it/Everybody's made it/Infiltrate it!/Activate it!/New York, London, Paris, Munich — everybody talk about . . ."

DO YOUR really hate pop music?

"Well to some degree pop music is the muzak now. I mean after the Pistols I couldn't see what there was left to do except make these observations. That's not to say that this communication doesn't have its possibilities, it's just that people are too easily fooled by form as opposed to content. I certainly have always strongly identified with pop music because I felt it was 'white man's' music, whereas I didn't feel confident with rock'n'roll. For some reason the media has always used rock'n'roll as a means for separating generations and glorifying violence."

Robin Scott talks without an accent of any sort. His delivery is unsure and often punctuated with very long silences in which he weighs up the question/answer. And, no, he doesn't strike me as another intellectual who needs to be understood. In fact, it later turns out that despite the intriguing billion seller this is the first interview of any real length he's done. And, no, he doesn't act as nutty as David Byrne. But for now, it's that 'white man's music' phrase that worries me.

"Oh well . . . I just mean that it's so like the old colonials going out into the colonies and picking up a palm tree and a few trophies. It's a melting pot, a synthesis. That's how I understand pop music. Like Brian Eno going around the world picking up a bit of Arabic music, a bit of Asian music, bit of this'n'that — putting it together and calling it 'Music For Airports'! He's a real colonial. But in citing that example, though he interests me, if you're seriously considering monopolosing the muzak in airports . . . well, er . . . maybe it's a kind of subliminal thing he's after.

"See, a lot of people don't realise that Muzak is a vast corporation who send their tapes all over the world with their slogan 'Music is art, Muzak the science'. Their application is to increase efficiency by using music as a therapy, regulating people's behaviour, which to some extent Radio One does."

"Things go better with a subtle harmony/It's the international motel fantasy" — Moonlight & Muzak.

SO HOW DO you cope with that?

"Well I accept in 'Moonlight & Muzak' that that is what my music will be used for and there's not an awful lot I can do about it."

What about bands like The Clash who would use their music as a fist?

"Well The Clash are a really exciting hi-school band. I can't really comprehend 'London's Calling' except in the obvious connotations of Lord Haw-Haw. But I don't understand what barriers they're breaking or where they think the barricades are. If it's the Robin Hood ethic, well, that's healthy but music's no longer free, perhaps it never was. My problem with The Clash is that they operate only on one level . . . it's very oppressive. I suppose it depends on what you're after. If you're looking purely for escape then there's a lot of music and muzak to provide just that, but if you look for direction or information things are pretty hazy right now . . ."

"Mix me a molotov — I'm on the hit line!/If you wanna be a gunslinger don't be a rock singer/Eenie meanie minee mo'll put you where you wanna go . . ." — Pop Muzik.

A LOT of your songs are obsessed with money. You present a very affluent image.

"I think possibly it's everybody's obsession. It's not so much a taste for affluence . . . I just wanted to avoid being associated with the traditional rock'n'roll values which I think are cartoon strip. Something like 'Sex & Drugs & Rock'n'Roll' is strictly a caricature now, without any meaning."

So rock'n'roll is dead?

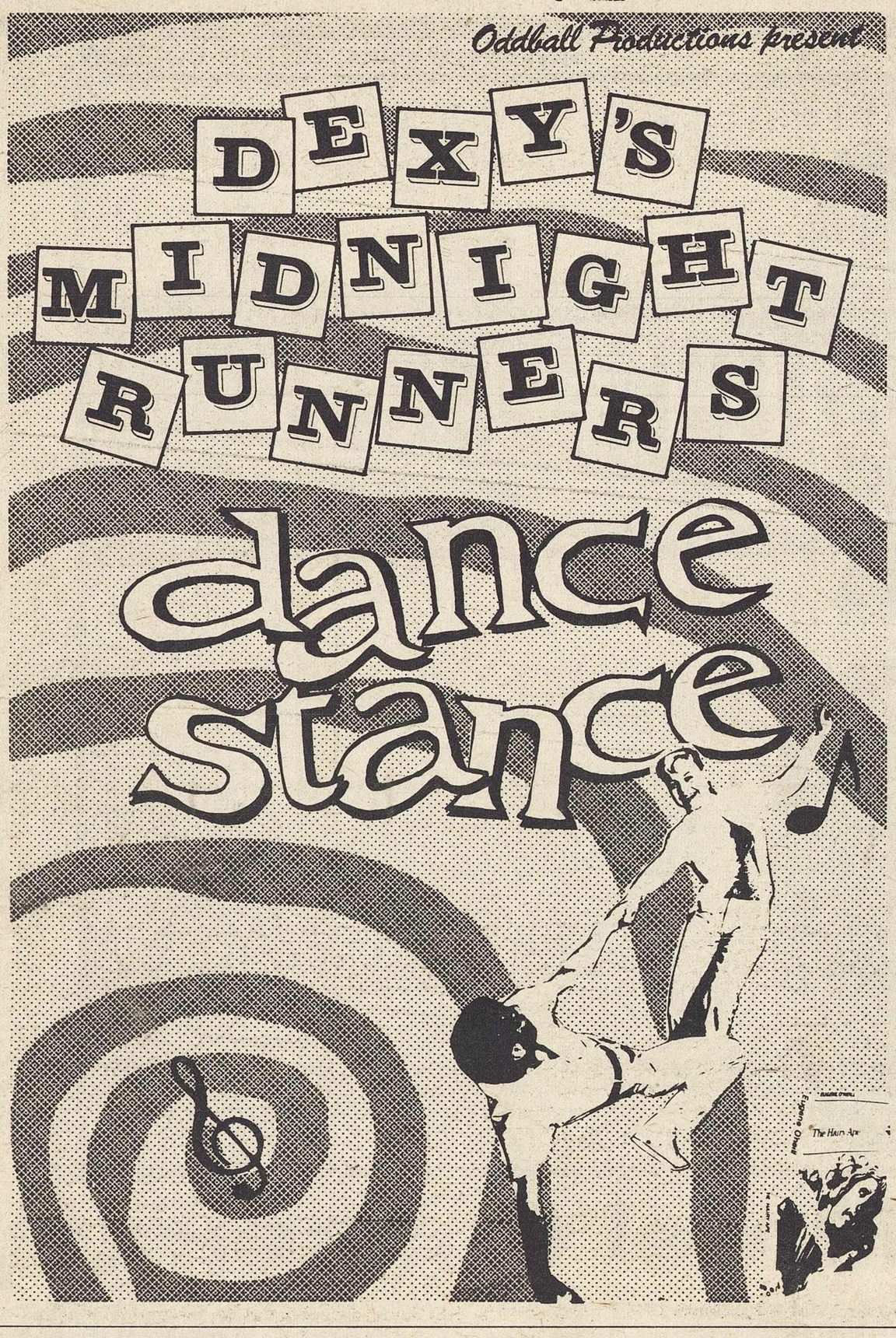
"Not dead, no. It's still very possible to make adventurous and exciting records. But rock music has remained very shallow and has dated, just like the tango or vaudeville. With 'Pop Muzik' I wanted to re-state where 25 years had left us all. Where the Pistols had left us. When I went to the States I was under a little pressure to make the album and, to be honest, though I'd always wanted to make one I was beginning to worry about getting caught in the snare whereby I'd be cutting album one, album two, album three with a smattering of singles between.

"However when I got there I was staggered to see how 'Pop Muzik' had influenced the whole structure of programming in the U.S. Everybody is frightened of music over there, everything has got to be either AOR, disco, jazz, heavy metal, whatever, and yet 'Pop Muzik' had achieved this cross-fertilisation and I began to see some purpose in it. It took away their fear. Nobody was scared to play it to listeners."

(What with all this talk about fear of music, I may point out that Robin Scott is a Talking Heads admirer.)

"Anyway the album is something in the way of a gesture to all those people who celebrated that function of the song. I can't say I see much the LP can achieve in this country; it seems that there's a kind of inherent lacking in our music scene, that anything which appears throwaway or humorous is dismissed as trite or crass. And

Continues over



M-M-More 'M'

From previous page

er," he begins mugging and hiding his face, "I think The Barron Knights make great records."

Yeah?

"I really do." He shrugs.

I was told you were a good friend of McLaren.

"Well our paths cross from time to time . . ." He grins slowly, letting on that the pair share a wonky relationship.

And do you sympathise with his methods — or lack of method?

"I think he can be a very exciting person as well as a very confused one. He's still looking to live his own dream, which was perhaps happening ten to fifteen years before the Pistols . . ."

You in fact were a rock'n'roll manager, though, right?

"Yes. Roogalator. It was a time when I wanted to forget myself and see if I could in any way contribute to another person's plan. In the end it collapsed, probably because I became too emotionally involved when what was needed was a solid business advisor."

ON THE Xmas *Top Of The Pops* M were seen forsaking the customary Euro-man blankness in favour of army greens. To what extent, I wonder, are both suits planned?

"It's all obviously very conscious. I set about making myself as anonymous as possible, like any fan really, and try making a virtue out of that. I believe the accent should be on being who you want for as long as you want rather than a star for fifteen minutes. M is a fictional archetype, like many people feel the dilemma of being anonymous and yet yearning for some alter-ego. Stars these days are a myth; a myth that no longer washes . . ."

Two of the more famous bearers of the letter M have been the faceless boss in the Bond films and Fritz Lang's silent movie classic. The album sleeve — which incidentally contains no photographs and miniscule credits — would bear out that the former M is the preferred influence, but Scott doesn't mind what gets read into the logo.

"We remain unseen and people can imagine what they like; it's far better that way. The band themselves, well, it's an informal gathering of friends of mine really. It's a ghost band, I can't feel happy with knowing I'm in a band in the traditional way. I can't identify with the gang syndrome at all."

So what was all that army stuff on *TOTP*?

"Well that was just an idea of mine that I gave to the producer. It didn't quite happen really. I wanted to show the musicians as a command and I was in the briefing room going through 'Operation Pop Muzik', with the map and the walkie-talkie, just saying 'Get as much exposure as possible'." He fixes me with a stare of 'It's daft but you get the idea, right?'.

OK, but on another level there could be the accusation that you're flirting with all the 1984 paraphernalia that people love to swallow and feel frightened by.

"I'm pre-occuped with conspiracy and propaganda only to the extent that politics is so theatrical right now. The only truth behind anything being cash flow and the movement of money. Money shapes history more than anything, and rock, certainly, has always glorified it.

"I think the '80s, in fictional terms, have already happened in the '70s. All the figures we expected in the '80s have already shown in Bowie and Numan — plus of course there's always room for the Orwellian myth in films and records.

"People are ready for it. They're waiting for it and ultimately they're wanting it. Maybe they want disaster and want all the drastic implications of totalitarianism — and inevitably someone's going to provide it.

"To some extent I do toy with the idea, because it's so easy to capitalise on people's imaginations. But I'm not altogether obsessed with a pessimistic view of the modern world. In this decade I believe the accent must be on taking more seriously the means of production — they'll obviously be making records still — and after all what are independent labels all about if not acquiring the means of production, the means becoming equally as important as the act?"

IT'S NOW the day after I met Robin Scott and I'm still playing that LP. It still shows the same genius and still bears the same flaws. 'Moonlight And Muzak' is currently dozing at 33 in the charts. The major drawback to the man, I'm thinking, is that he does have an unshakeable faith in the great record-buying public. He firmly believes that everyone takes time over records and, as a result, will quickly latch onto his plan.

Of course, they won't, and ultimately it doesn't matter one jot. Jack or Jill will go into a shop and ask for Status Quo. If the store is out of Quo they'll think awhile and settle for The Jags and if not The Jags, Abba — and if not Abba then perhaps M. That's the way the money goes.

Oh and by the way, during our chat Robin Scott divulged his deep respect for disco music. So I'm bound to like him, right? Everything is fixed.

Fares please!

Meet The Music Makers

POLICE

To complete the present series of "Music Makers" Capital Radio brings you one of Britain's top rock groups talking about their lives, their work . . . their music.

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SINGLES

In the reviews hot seat: MAX BELL

Steve Naive, Costello & Nick Lowe laugh off wintertime blues

Pic: Chalkie Davies

Elvis: Stax Of Appeal

SINGLE OF THE WEEK

ELVIS COSTELLO & THE ATTRACTIONS: I Can't Stand Up For Falling Down (2 Tone). Litigations, backroom threats and financial power struggles notwithstanding, the eagerly awaited new Costello & Attractions single finally arrives in plastic form on 2 Tone — though it seems unlikely that it will become commercially available quite yet (and certainly *not* on 2 Tone). If you've been paying attention you're probably just as confused as we are by the legal shenanigans that place artist and audience in an equally invidious position.

'I Can't Stand Up For Falling Down', a cover of a Sam and Dave B side of greater vintage than many of the man's fans, is guaranteed to spin some heads and may yet cause consternation among the ranks since it isn't either an obviously commercial proposition or much like anything the man's recorded before. I'd listened to it standing up, falling down — even on the radio — before the message sank in and then it didn't dance straight into my heart. Nope, 'I Can't Stand Up' (made in Holland, November '79, no credited producer), eschews the usual quota of instant hooks and crystal frequency sentiments that you associate with airwave E.C. in favour of a dense, propelling steady soulfulness. The singer is mixed back alongside clicking guitars, a jumping pulse of a rhythm and a counterpoint in smooth organ playing that reminds me of early J Geils. It takes a chance and will have to take its chances.

The flip, Elvis' own rendition of the mighty 'Girls Talk' is similarly *outre*, replacing Edmunds' fast and likeable shuffle with spurts of lean piano and bass to push the melody home and a fractured layer of kinky ska beat that accentuates the lyric. It's over too quickly, one sign of a good sound, and Nick Lowe plus Roger Bechirian brought in the half-time lemons.

BOOMTOWN RATS: Someone's Looking At You (Ensign). Tarradiddle. Bob and the Rats set off on another of their excursions into the wild side of the human psyche with an indecipherable but ghastly glare at paranoia. Or maybe they've just spent too much time watching American TV. The song is buried under a barrage of production bombast and is only notable for giving a good home to a lot (about a dozen) different hooks, none of them catching me. The B-side sounds like a Queen outtake. D.O.A.

THE SPECIAL A.K.A. LIVE!: Too Much Too Young (2 Tone). More like the souvenir of the tour than a brand spanking new Specials effort. In the old '60s (creak, groan) spirit of combining business with pleasure, Coventry's finest have opted for a selection of live material that is better showcased on an EP than an album. Breezy vibrations get compromised slightly by the muddy mix but I can't see the fans baulking at such technical niceties.

PATTI SMITH GROUP: White Christmas (Jason import). And you thought we were joking? Actually Bing probably isn't turning in his grave because the PSG, assisted by The Runt on this packet of unknown origin, offer a down the line homage to the pipe puffing old groaner with an anachronistic message of good will tacked on to the finale, *"Merry Chrissmas from the Paddy Smith Group"*. On the flip Link Cromwell (aka Lenny Kaye) offers a live spliff of what *they* call reggae.

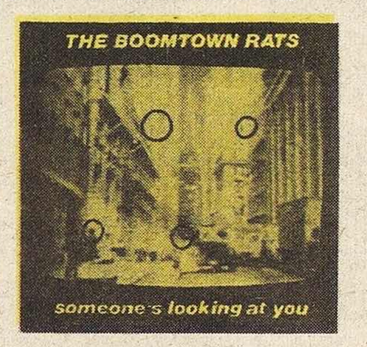
THE RAMONES: Baby I Love You (Sire). This joke I get. Inevitably, 'Baby I Love You' is the new Ramones single, just in case Spector has to cover potential losses and hide out on the High Sierra. I've already had my ten pence worth on the album so all that remains to say is that Joey sounds pleasantly feminine and the band are nowhere in evidence; it's kinda like a solo effort. Effortless fun, three seconds and you know all the words.

TYGERS OF PAN TANG: Don't Touch Me There (Neat). It's Rockers time — as in long hair, leathers and loud LOUD music. Tygers of Pan Tang show Led Zep the door and mangle Motorhead on the downer beat routine with great swathes of scythin' axes. Genuinely exciting, genuinely Heavy Metal not like all the usual ponces, committed, rude, sexist . . . and greasier than a British Rail breakfast.

CAIRO: Blue Beat (Absurd). Not the most popular man in Manchester, nevertheless Chris Gill's timely, wry nonsense song makes a legitimate stab at the generally acceptable climate of all things 'Blue Beat'. A deadpan song with a sophisticated instrumental backing and a constant supply of up-market tenor sax (from Chris Spencer) that will render it too cocktail for the Rude Boys but acceptably sleek for those radio jocks who are always ready to be heard at the helm of something or other.

THE ACCELERATORS: Machine Age Rhythm And Blues. (Spiv 12" EP) Best value of the week is from Liverpool's Accelerators; mostly good rock and roll with added social comment that isn't strong enough on originality to warrant full-scale praise but doesn't make the mistake of taking itself so seriously that you can't jump around. Best track is 'Telepathic Romance' when the words and the streamlined kick-back hit home first time.

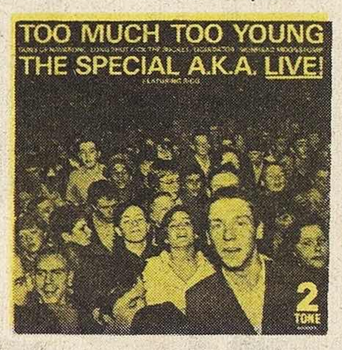
SYMARIP: Skinhead Moonstomp (Trojan). Harmlessly patronising in its way in 1970 but the connotations will send a shudder down the backs of too many people for it to be dismissed as some terrace novelty now. Meanwhile Americans the world over



scratch their heads. Skins? Trojan? What price a Kung Fu revival in early '83 (a mormon I should turn to be).

KILLING JOKE: Almost Red/Nervous System/Are You Receiving/Turn To Red (Island 12" EP). Issued first on Malicious Damage and now accorded a surprising release by a major. Killing Joke keep their brand of savage bass-driven grudges firmly in the middle of that urban maelstrom where a lot of us live quite happily after all. In the same way that PiL and The Pop Group are capable of provoking a not entirely pleasant reaction, Killing Joke are not playing a game to be ignored. Despite the hard-edged aura of depression that fires the themes, much of it is ultimately quite stimulating without convincing me that their Beat Generation matters too much.

LYNYRD SKYNYRD: Free Bird (MCA). The late good ole boys answer to 'Nights In White Satin', the overplayed 'Free Bird' makes another pointless appearance in the shops.



FLEETWOOD MAC: Sara (WB). A tired and emotional ballad sung by the breathless Ms Nicks who copes quite well with this lightweight, schmaltzy paean to fickle womanhood. You'll be hearing the chord sequences on a fleet of other people's lesser steals soon enough, but I think I already have them on an old Todd Rundgren LP. That's the thing about Fleetwood Mac; half an hour from now you'll wish you hadn't had one.

GERRY McAVOY: Street Talk
THE TICKETS: I'll Be Your Pin-Up
ROLL-UPS: Blackmail
WARM JETS: Shell Shock
WASTED YOUTH: Jealousy (All titles Bridge House). Saturation exposure from East 16. In ascending order: Gerry McAvoy fails to escape the tedium of his chosen investigation into life on the street and the clumping rhythms and lacklustre mumbling doesn't help.

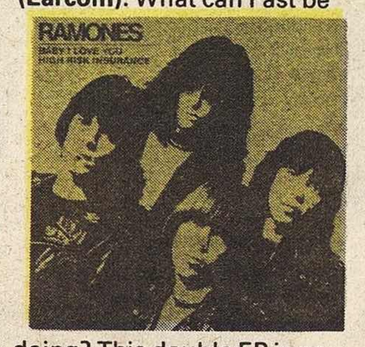
The Tickets punch their claim to fame on the grounds of cutesy sexiness but the appeal fades after the first snippet of female admiration. Warm Jets combine a camp lyric (Peter Sarstedt, Ray Davies) with a fair sense of humour that flags on the live B-side. Wasted Youth show promise in the home straight and combine calculated glam-rock with a so-so expose of a common failing.

The Roll-Ups won't want to be compared with their stable mates in Canning Town but their 45 is definitely the hot wax in this selection. Lea Hart has written two polished, slightly derivative, mid-Atlantic pop songs that smack of careful subtlety from one end to the other. Pop with brains. Roll-Ups also have a Bridge House album that's worth a listen.

THE ISLEY BROTHERS: Winner Takes (Epic). Last time I sat in the singles reviewers' seat I was mostly wrong about the Isleys' 'Disco Night' and every juke-box told me so. But if the formula is constant it's still impossible to divine what the Brothers are doing here that they haven't already done.

JEFFERSON STARSHIP: Jane (Grunt). Furiously metal, characterless music, well played in a void, powerfully and gracelessly vocalised by Mickey Thomas (ex-Elvin Bishop, 'Fooled Around And Fell In Love'). It'll chart before you can say White Rabbits.

NOH MERCY/ STUPID BABIES/ FROM CHORLEY/ DEUTSCH AMERIKANISCH FREUNDSCHAFT/ THE MIDDLE CLASS: Caucasian Guilt, Revolutionary Spy/ Baby Blues, Baby Sitters/ Tablecloth/ Ich Und Die Wirklichkeit/ Out Of Vogue, Situations (Earcom). What can Fast be



doing? This double EP is no bargain at all, but a collection of pretentious and embarrassing noise made by brats of various shapes and sizes from America, England and West Germany. While I'm loath to knock the aspirations of the amateur independent there's no way of endorsing one second of this abysmal drivel without calling the listener's intelligence into doubt: drastically unfunny.

SIMPLE MINDS: Changeling (Arista). A band that seems to be striving too hard to be noticed without possessing the necessary ingredients to shock or amuse. Certainly, the entertainment value on this plodding unsensual assault is entirely reserved for the moment when the needle has reached the end of a long and tortuous groove to nowhere.

BOB DYLAN: Gotta Serve Somebody (CBS). Probably not Bob's fault but this is an unnecessary addition to the ranks of any singles column. The arrangement is medieval, the blues is bantamweight and the sentiment is primitive Baptist's cracker barrel thumping that says nothing we didn't already know.

STEVIE WONDER: Black Orchid (Motown). Poor Steveland, so talented and yet so misguided in his pursuit of the unattainable since 'Talking Book' threatened to sweep him to the height of his art. Right now he's probably the most seriously ill-advised member of Motown. Couldn't Marvin Gaye tell him? Anyway, 'Black Orchid' is strictly average for Wonder right now, and that's low. A shame because the track is pleasant enough on the album (where it should have stayed) and bears a passing resemblance to 'I'll Blame It On The Sun', which by a strange coincidence (and some atrocious marketing) appears on the B-side.

THE WIMPS: At The Discotheque (Sniff). A step forward from The Wimps wimpy Hamburger EP. Former school boys recording in a front room, they've concentrated on assimilating arranged harmonies of the 'At The Sixth Form Hop' variety with a Dave Clark beat and inverted Mersey fab-ishness that is not found in such abundance on the flip (recorded in the common room).

WHITE HEAT: Nervous Breakdown (Valium). Teenage traumas crashing slap against a wall of frustration that recalls the first Undertones' single, albeit with a looser rough guitar sound that I prefer. A very good single on one face that is as much fun as anything else in the pile and only gets let down by its flip, a feeble attempt to reggaefy proceedings.

THE CUBES: Spaceheart/ Pickup/On A Leash/Changing Fractions (Tremor EP import). Michigan neo-new wave band fronted by a singer/writer called Carolyn who squawks a lot and seems to be hung up on transvestites and bondage and ties herself into knots rhyming 'manly' with 'banally'. Minimal fun.

KOOL & THE GANG: Too Hot (Mercury). Not an adequate follow-up to 'Ladies Night'. The sentiments are love, devotion and divorce, and the rhythm track is right out of the American coke sniffer's manual with Kool mistaking dreadful cliches for sincerity. Not even warm.

RIFF REGAN: You Call Me Lucky (MCA). Bald ex-tea boy for the Bee Gees quits home for fame and fortune in the wonderful world of show-biz by singing bouncy, dull pop songs in a nondescript, immediately forgettable monotone. Disposable, produced by Liam (Rachel Sweet) Sternberg.

STANDING FLAT: Date Ripper/Fishon The Beach/Fascination (Mun?). Formerly Human Jangle and still fairly quirky. Standing Flat seem to thrive on the absurd. Nice to see them covering that little known pop gem 'Day Tripper' but I doubt it'll catch on with the populace at large. Don't forget to send off the royalties.

JO JO ZEP AND THE FALCONS: Soon You'll Be Gone (Rockburgh). A group with a composite name and an eclectic pedigree. Very Australian somehow. Oh, they are Australian. I see. Imagine Geno Washington trying to impersonate Wilson Pickett in the wrong key with a cheesy sax player and a fair drummer — well, it sounds absolutely nothing like that.

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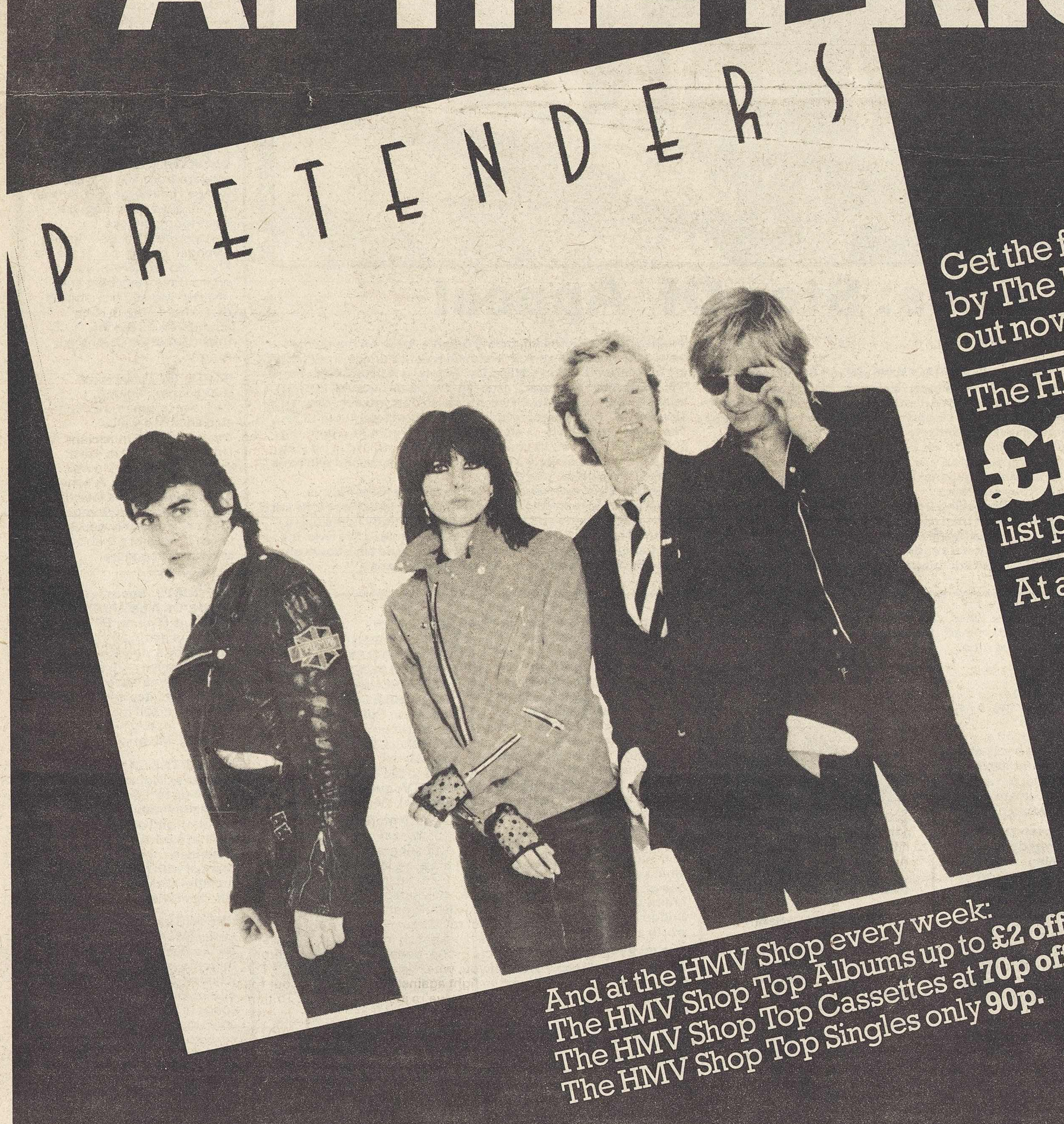

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Best Group!

Best Album!

Best Writer!

Bruce, Rick and Paul: this year's housewives' choice. Pic: Pennie Smith.

Best Drummer!

Best Bassist!

Best Guitarist!

Down In The Polling Station At Midnight

You name it, they won it. Adrian Thrills materialises on The Jam's doorstep clutching a shelf-full of prizes and a long list of questions about life at the top.

PAUL WELLER greeted the news of The Jam's remarkable across - the - board triumph in the *NME* poll with characteristic calm, but he still couldn't disguise his deep satisfaction at a deserved success.

"Yeah, I'm really pleased. I'm glad we've got it, at least for this year.

"But like Charlie Murray said last year, let's hope that now we've swept out all those bands like Genesis and Led Zeppelin, that the poll winners keep on changing. It's good if they keep on changing every year, as long as they're being replaced by something better or at least equally as good.

"But I'm glad to have it at least for one year, just to be able to say that we've been there or whatever it is you're supposed to say."

The Woking wonders heard tell of the poll results last Friday lunchtime in London's Townhouse studios, where they are working on demos for a forthcoming single. The most likely choice at the moment seems to be a Weller composition, 'Going Underground'; a dynamic, straightforward rocker in the vein of 'When You're Young' and a cert to follow the success of the three singles of last year.

As a Jam song, 'Underground' sticks pretty closely to the formula of previous releases with the customary angry and authoritative vocal, a guitar sound that could strip paint at 100 metres and a fierce rhythmic backdrop with more clout than Joe Jordan's elbow.

Weller, however, clearly believes the Jam sound to be capable of evolving, although any real changes of direction will only be apparent with hindsight.

"When you look back at certain records, you can see from that exactly where you were heading at the time. Like when we did 'Strange Town', I didn't really think much of it at the time, but looking back I think it was pretty clever, a really different sound."

'Eton Rifles', though to these ears the most over-rated Jam single to date, also has a place close to Weller's heart.

"I thought that was really different too — if only for the fact that it started off with feedback. How many singles get to number three in the chart with loads of chaotic noise at the beginning?

"I think we're getting more and more into rhythm, more into primal music, like African drum music or something like that. England must be about the only country in the world with no real ethnic music like that."

IN THE confines of the studio, with producer Vic Smith at the controls, The Jam work quickly and methodically, often getting a song down on tape the way they want it at the first or second take, ready for embellishments and overdubs later.

It's a strict, disciplined operation with no space for the concerted all-night sessions beloved of some bands. Some might even say their schedule is a mite too strict, though drummer Rick Buckler begs to differ.

"We like to record quickly so it's best for us to come in in the morning and get it down as soon as possible. If it doesn't work out later in the day, we'll usually come back to it the next morning and get it done in one take. In the day, we're wide awake and full of enthusiasm."

From what I saw of the demo-ing last Friday, it is also very much a three-way thing, with Buckler and bassman Bruce Foxton shaping the finished tune and texture of the song as much as the composer himself.

Foxton dismisses emphatically the suggestion that The Jam are a one-man band in the studio: "It's much more all three of us. Nothing has really changed in that respect. But recently the press have been picking up on 'Setting Sons' as being a Paul Weller solo album. Why weren't the others solo albums as well then? There's always been the same amount of effort going into it from everyone."

Both Foxton and Weller attribute the band's status partly to the fact that they were together as a group for two to three years before they signed to Polydor at the start of 1977, when the major labels rushed in indsicriminately to snap up the punk bands.

The bond between the three members, and the commitment of manager John Weller, enabled them to overcome what is generally regarded in retrospect as their low period — the time of their second US tour, shortly after the release of the 'Modern World' album. The strains of constant gigging together with the adverse critical reaction that greeted that particular LP were taking their toll.

"Things were getting really rough then," Weller recalls. "A lot of British bands experience it over there. If we'd been one of the bands who'd only been together for 18 months or so, that would have split us up."

But with the two subsequent albums 'All Mod Cons' and 'Setting Sons' coming up trumps both artistically and commercially, plus a stream of superb chart singles to boot, it would be something of an understatement to say that their position is now healthier.

Though Weller will maintain that The Jam have lost nothing along the way, he mourns the inevitable destruction of the unity that existed among his contemporaries at the start of punk. He rarely goes to gigs these days.

"I suppose I just can't be bothered to go and see bands at the moment. I still follow all the records and find out what's going on, but about 18 months ago I stopped going regularly to gigs. The atmosphere just pissed me off.

"It used to be so much more united. But I only really ever experience that atmosphere now at our own gigs. There are a lot of bands just living up to their set roles. Just getting into stardom or doing the exact opposite and getting into little cliques of recluses.

"As things have got so much bigger for the group, people expect a lot more of you, which is something I'm trying to fight against. We're just trying to say that we're just normal.

"The sense of unity went the minute the bands all got signed up. Once that happened we were all competing against each other. When it stops being a minority thing, there's immediate competition and it's not always friendly competition, although when you actually meet people from other bands, you usually forget your differences."

The Jam, however, were as responsible as any other band for the splintering of the original united punk front — which was an alliance of convenience more than anything else. The only bands recently who have done without the usual back-biting have been the ska brigade, particularly those on 2-Tone, an operation which Weller finds enormously encouraging.

"I think the label is really great. The way they've set it up and everything. It's the first independent that's really worked properly. A few people have tried things like that before, like Pursey, but that never worked.

"The Specials have proved it can be done, but then again they've had hits and that means a lot. If they hadn't got the hits, where would they be? Like Fiction, Chris Parry's label, has been good but it hasn't been selling records, and if the finance isn't there you don't get anywhere."

PAUL WELLER seems somewhat disenchanted with the rockbiz routines in which he is caught up. But — perhaps realistically, perhaps pessimistically — he doesn't think that there is much he can do about it. Like Joe Strummer, he has mused on the possibility of a rock club, or even a club - cum - coffee - bar, run by the musicians themselves. He would also like a Jam-sponsored label to help new bands and he has already been the instigator behind Riot Stories, a publishing company to help young poets.

While he lacks the vaulting ambition of a Strummer, he probably has a better grip on harsh economic realities. But what a catalyst he could turn out to be, if he put his mind to it.

"I've got no romantic visions of what a group can do and what a group can't do. I just get on with it. I think we've achieved a lot more than the bands who romanticise about their aims and aspirations.

"I think there's a lot more we could do, but it's obviously a question of time, like getting a label together, which is something we must do, but I just don't see how at the moment. It might take six months, it might take two years. It's not through selfishness. It's just that we're committed to what we're doing now."

Next month The Jam are off to the States for the fourth time in under three years. Foxton and Buckler, who believe musical attitudes Stateside are radically changing, relish the trip. Weller is slightly less enthusiastic.

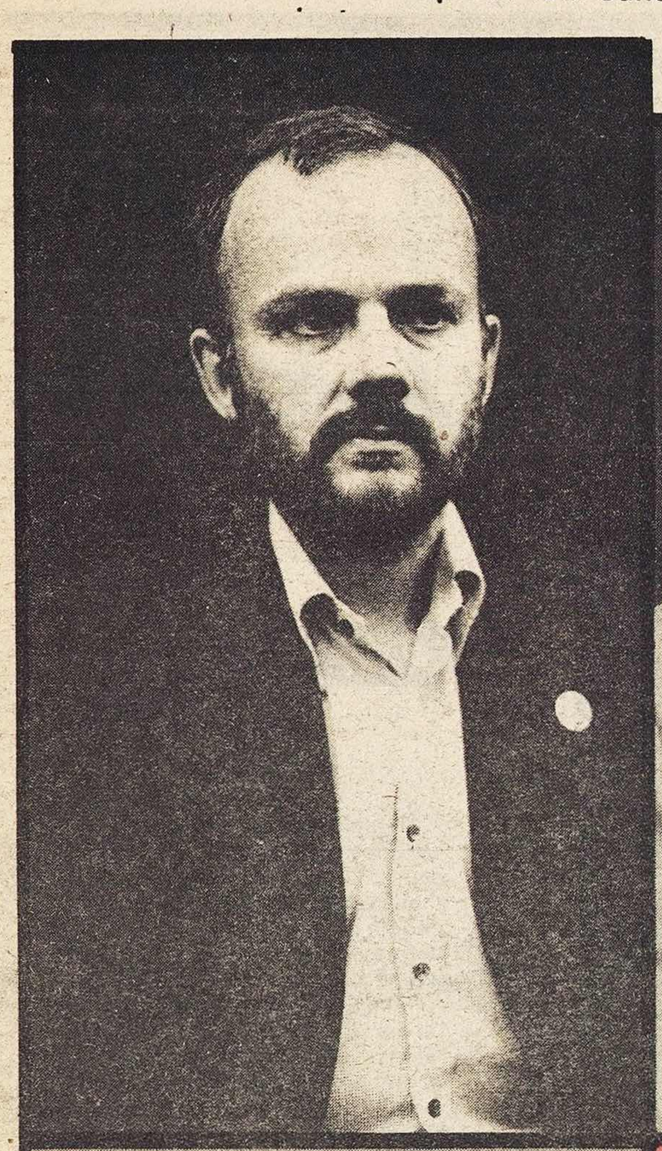
"There's no way I'd ever sacrifice our following over here, 'cause Britian's far more important. Things like the American tours are always worked out by the record company who see it in terms of markets, like you crack Britain and then go on to the States.

"I think we've been accepted over there, but it's too much of just a blind acceptance. It's like we're just another good rock band from England to them. We want to be more than that.

"The English audience demand a lot more from you, which is good. If they could carry that sort of demanding attitude through to when they start work, then society could change properly. If they can demand so much at gigs, then they shouldn't go back and let the boss or the teachers order them around.

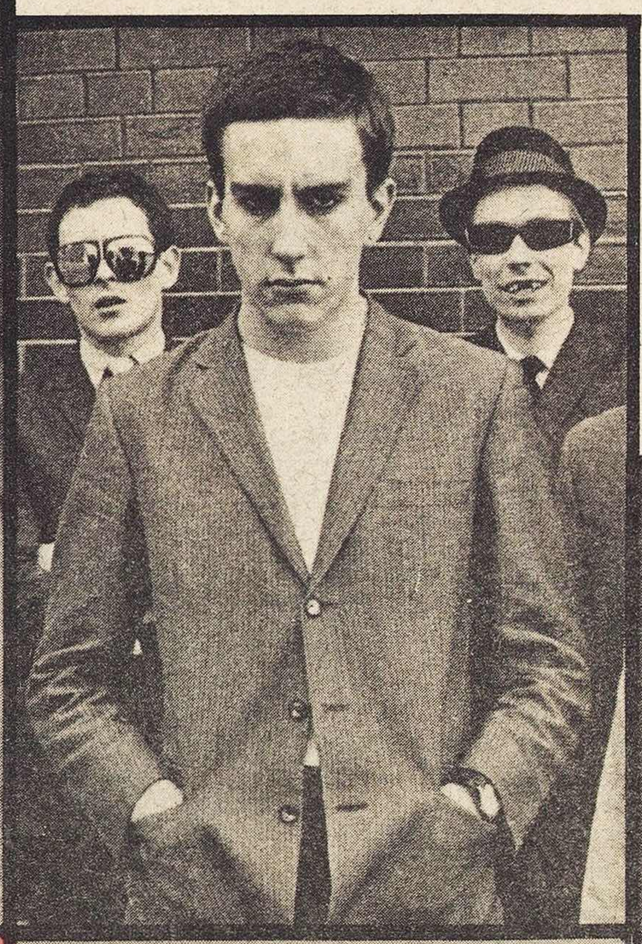
"If someone goes to a gig and thinks 'I'm an individual, not just another person in the classroom or the factory,' then they should carry that attitude with them when they leave the hall too. If that was really happening, then music would be having a real effect."

NME READ

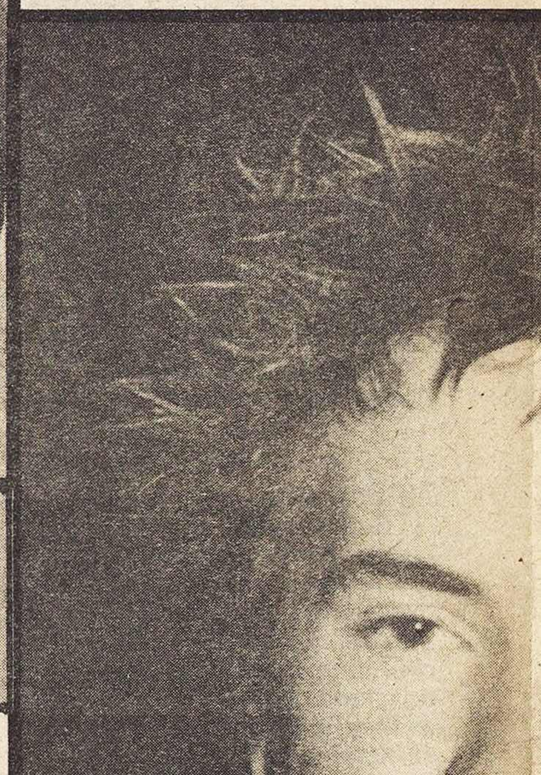


JOHN PEEL
Most Wonderful Human Being; Best DJ; Best Radio Show

KATE BUSH
Best Female Singer; No 8 Face of the Decade

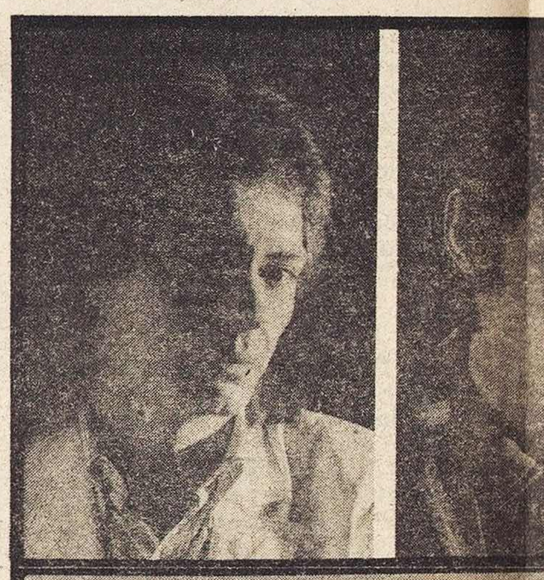


THE SPECIALS
Best New Act; Best Single; No. 6 Album; No. 8 Band; Jerry Dammers No. 6 Keyboard Player



JOHN
Face Of The Dec
No. 5 Most Wonderful Hum

PUBLIC
Best Dressed Sleeve;
No. 7 Grou
Jah Wobble No. 4 Bass;



TH
Best Group; Best Alb
No. 2 Sleev
Paul Weller Best Songwriter;
No. 5 Face Of The Decade; No
Rick Buckler Best Drum

MALE SINGER

1 Sting
2 David Bowie
3 Paul Weller
4 John Lydon
5 Robert Plant
6 Feargal Sharkey
7 Gary Numan
8 Joe Strummer
9 Elvis Costello
10 Ian Dury
11 Dave Vanian
12 Bruce Springsteen
13 Bob Geldof
14 Freddie Mercury
15 Roger Daltrey

The omnipresent voice of '79 finally breaks a six-year stranglehold by Messrs D. Bowie and R. Plant, as Sting carries off the trophy even Johnny Rotten couldn't capture, crowning The Police's convincing assault on every chart from Face Of The Decade to Film Of The Year. Feargal Sharkey of The Undertones also warbles his way into contention, above even the Numanoid, while Dave Vanian makes a surprise entry at No. 11. Bob Geldof takes a drop from No. 4, and out completely go Jon Anderson, Pete Shelley and Peter Gabriel, as well as ye olde Bob Dylan and Mick Jagger.

SONGWRITER

1 Paul Weller
2 Plant/Page
3 David Bowie
4 Elvis Costello
5 Sting
6 Gary Numan
7 Strummer/Jones
8 Neil Young
9 Waters/Gilmour
10 Jimmy O'Neill

Weller goes top — well, it *is* his year — and Zep join the top three. Out go Shelley, Springsteen, Geldof, Dury, assorted Yespersons and — horrors! — Bob Dylan. In come this year's men Numan and Sting, accompanied by those up-and-coming youngsters Robert Plant, Jimmy Page, Roger Waters and Neil Young. Jimmy O'Neill of The Undertones sneaks in at tenth. Previous winners: Elvis Costello (78), David Bowie (77), Bob Dylan (76), Elton John/Bernie Taupin (73).

David Bowie: No. 2 Face Of The Decade and Male Singer, No. 3 Songwriter and Most Wonderful Human Being, No. 9 Album and Sleeve.

BEST GROUP

1 The Jam
2 The Police
3 Led Zeppelin
4 The Clash
5 The Stranglers
6 The Undertones
7 Public Image Ltd
8 The Specials
9 Pink Floyd
10 The Who
11 Stiff Little Fingers
12 Talking Heads
13 Queen
14 Siouxsie & The Banshees
15 Genesis
16 The Boomtown Rats
17 Gang Of Four
18 Thin Lizzy
19 Blondie
20 Tubeway Army

It's official. The Jam are the world's top group, according to the readers of the world's top rock paper, after a year when Weller, Foxton and Buckler have fired out a sequence of stunning singles, a great album and their usual heavy duty schedule of live gigs, as well as looming large as the figureheads of fashion, both on and offstage.

For many of the same reasons, The Police cop second slot from nowhere at all in '78. (In fact, they score in ten different polls, including twice each in both albums and singles.)

Heading the also-rans, Led Zeppelin played two gigs and put out a patchily convincing album after a lo-o-ong vacation and jump eight places to three. The Clash drop to fourth, down from the first place they had shown signs of assuming was theirs by right, and the Rats take a severe tumble from 3 to 16.

Coming in: Police, Undertones, PiL, Specials, Pink Floyd, Stiff Little Fingers, Talking Heads, Gang Of Four and Tubeway Army.

And going out: Buzzcocks (last year's No. 5), Yes, Elvis Costello & The Attractions, Ian Dury & The Blockheads, Tom Robinson Band, Graham Parker & The Rumour, ELO and Status Quo. And The Rolling Stones.

(In fact, as the '80s begin the Stones find themselves absent from every single category — the worst they've polled in their entire history; even as recently as last year they scored on eight different charts. Dylan suffers a similarly ignominious wipe-out, and Paul McCartney's narrow failure to show in the songwriters means the Ghost of The Beatles is finally laid. In 1979 it came true: "No Elvis, Beatles or Rolling Stones . . .")

Previous best group winners: The Clash (78), The Sex Pistols (77), Led Zeppelin (76, 75, 74), Yes (73), Alice Cooper (72), T. Rex (71).

GUITARIST

1 Paul Weller
2 Jimmy Page
3 Mick Jones
4 Andy Summers
5 Pete Townshend
6 Brian May
7 Hugh Cornwell
8 Andy Gill
9 Ritchie Blackmore
10 Keith Levine

Once upon a time there was a god, and the name of this god was Eric. Eric used to win all the best guitarist polls, even when Jimi Hendrix was alive . . . but no more. For the first time since *NME* started running guitarist polls, Clapton fails to appear — though he's been trying to get out for years now. The mighty Weller topples Mick Jones, and Andy Gill of Gang Of Four and Keith Levine of Public Image Ltd bring in a breath of stylistic fresh air.

KEYBOARDS

1 Dave Greenfield
2 Gary Numan
3 Rick Wakeman
4 Johnny Fingers
5 John Paul Jones
6 Jerry Dammers
7 Tony Banks
8 Steve Naive
9 Brian Eno
10 Jon Lord

No change at the top, as the Strangler polls twice as many votes as his nearest rival. Keith Emerson finally vanishes after a ten-year residency in this chart.

BASS

1 Bruce Foxton
2 Jean Jacques Burnel
3 Sting
4 Jah Wobble
5 John Paul Jones
6 Phil Lynott
7 Lemmy
8 Chris Squire
9 Paul Simonon
10 Steve Severin

Foxton climbs over Burnel at last, while Sting and Wobble make well earned impact. It's all serious stuff this year — gone are the days when Sid Vicious did battle with Stanley Clarke and Gaye Advert.

DRUMS

1 Rick Buckler
2 Stewart Copeland
3 Rat Scabies
4 John Bonham
5 Cozy Powell
6 Topper Headon
7 John Maher
7 Jet Black
9 Phil Collins
10 Budgie

All change at the top as Rick Buckler snaps up from fifth to first, Stewart Copeland arrives from nowhere, and Rat Scabies splatters his way back after a year in the cold. In the direction of out go Charlie Watts, ex-Banshee Kenny Morris, Lizzy's Brian Downey, and last year's sentimental winner, the late Keith Moon.

FEMALE SINGER

1 Kate Bush
2 Deborah Harry
3 Siouxsie Sioux
4 Chrissie Hynde
5 Pauline Murray (Penetration)
6 Judie Tzuke
7 Lene Lovich
8 Ari Up
9 Stevie Nicks
10 Anne Lennox
11 Pauline Black (Selecter)
12 Toyah Wilcox
13 Ellen Foley
14 Joan Armatrading
15 Donna Summer
15 Fay Fife
15 Patti Smith

Last year's top three fought this one out neck and neck right up to the final count, with La Bush eventually rising from third to push Debbie Harry and Siouxsie down a slot. New entrant Chrissie Hynde will no doubt give them a closer run for it next year.

In fact, this is possibly the list that has changed most since the advent of punk; none of the top ten female singers had even been heard of before 1977 (well, none of 'em got any votes, anyway). And where now are those mid-70s stalwarts Kiki Dee, Joni Mitchell, Linda Ronstadt, Maggie Bell and Elkie Brooks?

This year's drop-outs include Poly Styrene (last year's No. 4), Rachel Sweet, Brooks, Mitchell, Ronstadt, and 1977's winner Julie Covington.

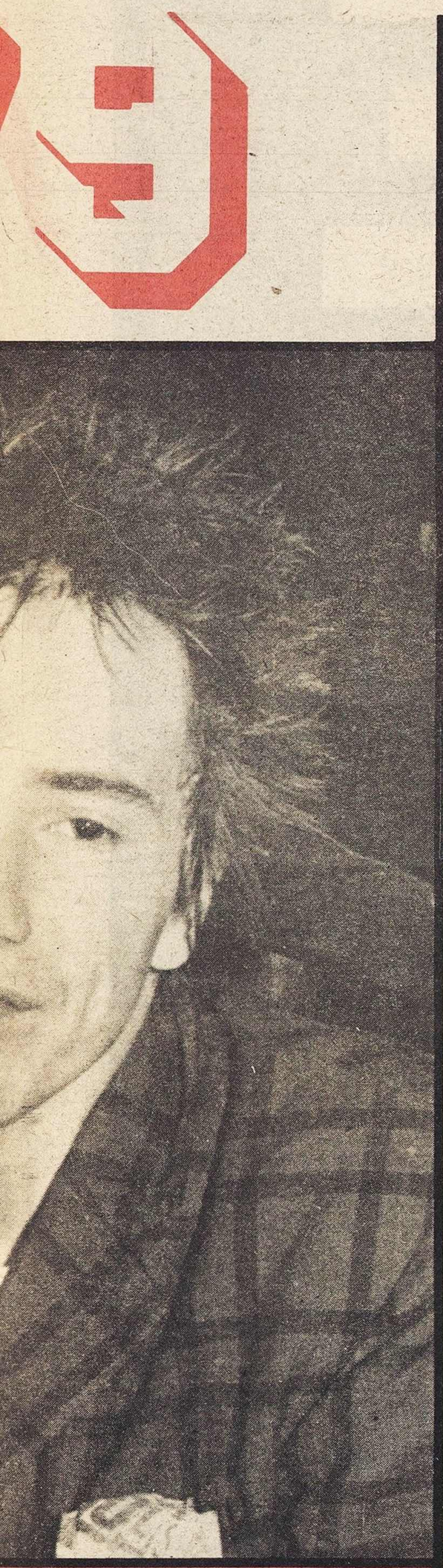
BEST NEW ACT

1 The Specials
2 Madness
3 The Police
4 Gary Numan
5 Joy Division
6 Def Leppard
7 The Pretenders
8 The Undertones
9 The Tourists
10 Gang Of Four
11 The Selecter
12 Secret Affair
13 The Ruts
14 The Cure
15 Judy Tzuke
16 The B52's
17 Psychedelic Furs
18 Joe Jackson
18 The Skids
20 The Beat

Jerry Dammers' Two-Tone Commandos storm the bubbling bands awards, with The Specials adding this one to their No.1 single, closely followed by Madness (2), The Selecter (11) and The Beat (20) — not bad for a provincial independent label nobody had ever heard of this time last year. By a fault on the *NME* computer, an entity called Def Leppard appears at No. 6. This is a typesetting error. The Undertones appear for the second year running, incidentally.

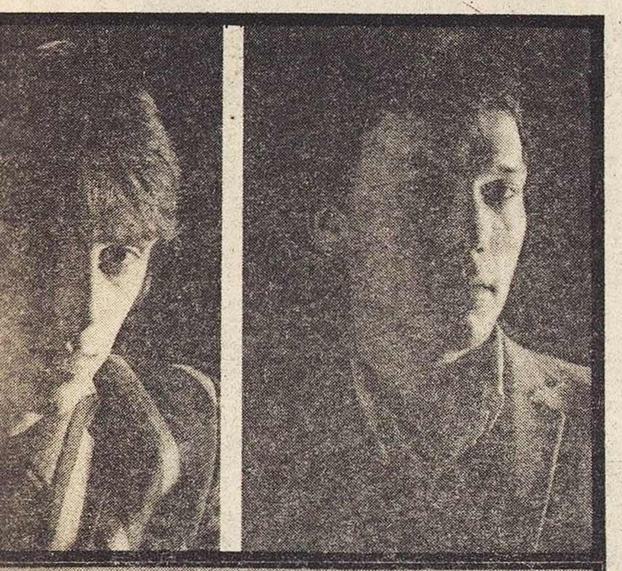
Previous winners: PiL (78), Tom Robinson (77), Eddie & The Hot Rods (76), Bruce Springsteen (75), Bad Company (74), Leo Sayer (73), Roxy Music (72), New Seekers (71). Those were the days . . .

DERS POLL

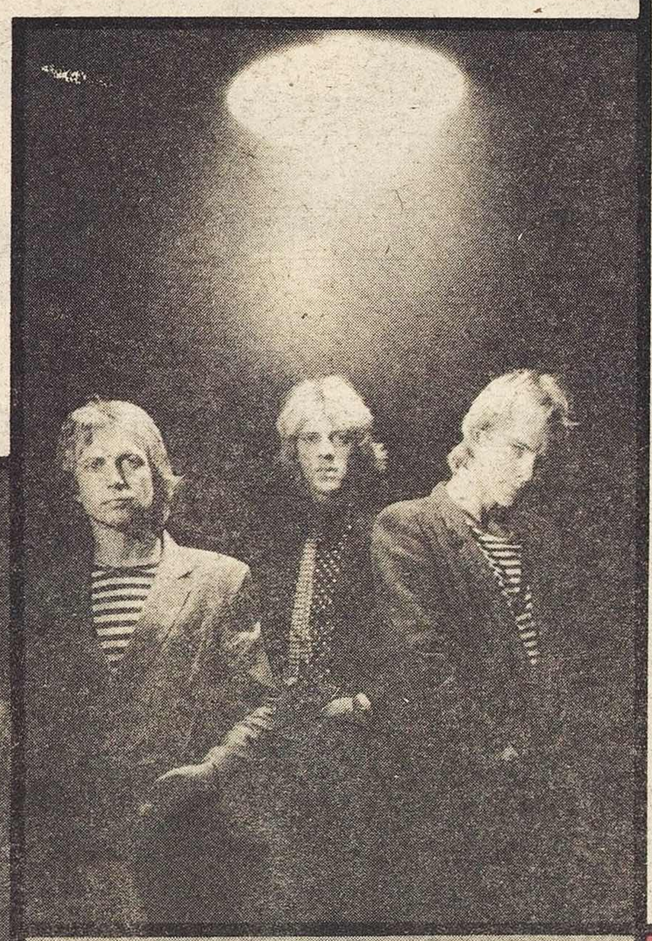


NY ROTTEN
ade; No. 4 Male Singer;
an Being; No. 9 Creep Of The Year

IMAGE LTD
; No. 4 Image Of The Year;
p; No. 10 Album
: Keith Levine No. 10 Guitarist

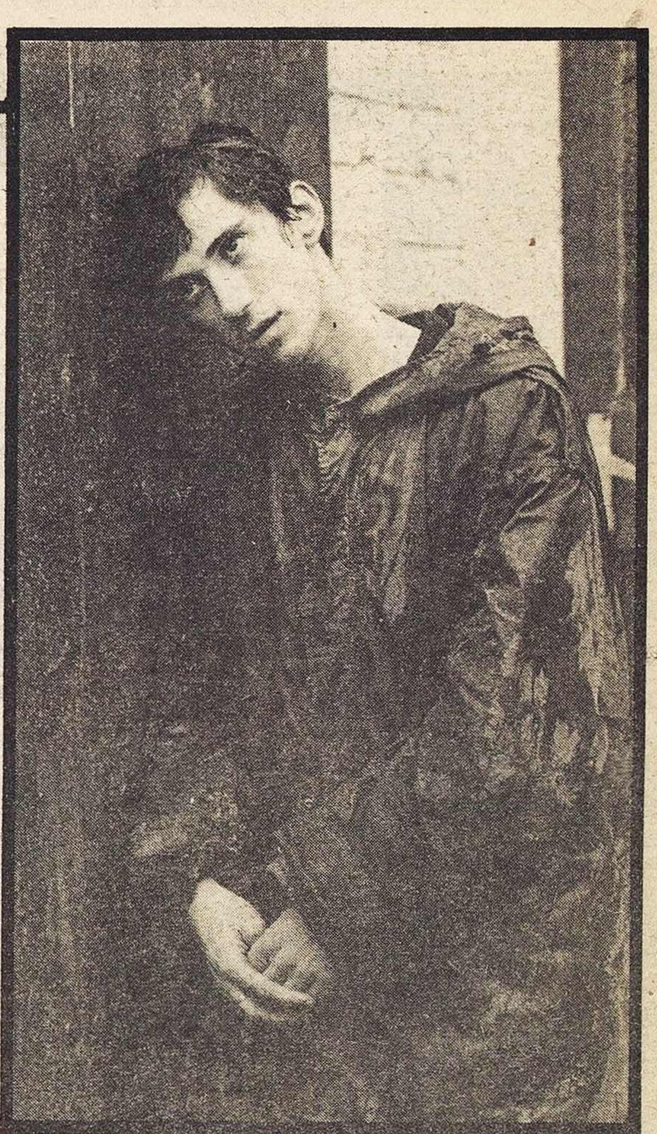


E JAM
um; Nos. 2, 8 & 9 Singles;
e; No. 9 Image;
Best Guitarist; No. 3 Male Singer;
.7 Most Wonderful Human Being
ns; Bruce Foxton Best Bass



POLICE
Sting Best Male Singer; No. 2 Group; No. 3 Image of the Year; No. 3 Album; No. 3 Single; Stuart Copeland No. 2 Drums; Sting No. 3 Bass; Andy Summers No 4 Guitarist; Sting No. 4 World's Most Wonderful Human Being; Sting No. 5 Best Songwriter.

GARY NUMAN
Creep Of The Year; Image Of The Year; No. 2 Keyboard Player; No. 4 New Act; No. 6 Songwriter; No. 7 Male Singer; No. 8 Most Wonderful Human Being; Tubeway Army No. 10 Sleeve; No. 20 Group



QUADROPHENIA
Best Film

MODS
Farce Of The Decade; No. 2 Image Of The Year

MOST WONDERFUL HUMAN BEING

1 John Peel
2 Ayatollah Khomeini
3 David Bowie
4 Sting
5 John Lydon
6 Debbie Harry
7 Paul Weller
8 Gary Numan
9 Maggie Thatcher
10 John Cleese

Bye bye Bob Geldof, Ian Dury, Jeremy Thorpe, Jimmy Pursey and Joe Strummer. (Are we twigging something here?). Previous winners Sid Vicious and Johnny Rotten (twice).

IMAGE OF THE YEAR

1 Gary Numan
2 Mod
3 Sting/Police
4 Public Image
5 Rude Boys/Ska
6 Two Tone
7 Blondie
8 Punk
9 Paul Weller / Jam
10 Boomtown Rats

CREEP OF THE YEAR

1 Gary Numan
2 Ian Page
3 Margaret Thatcher
4 Tony Blackburn
5 Bob Geldof
6 Ayatollah Khomeini
7 Jimmy Pursey
8 Lena Martell
9 John Lydon
10 Freddie Mercury

The Numan Factor comes into effect with a vengeance as young Gary walks away with the two awards for non-specific approval *and* disapproval. (He also matches the combined efforts of The Jam by featuring in no less than 12 separate polls.)

Image Of The Year was in fact initiated to replace the more sexist Pin-Up Of The Year (won last year by Debbie Harry). Probably the most misunderstood among You The Voters, the outcome has Numan's 'Station To Low' Bowie pose just fending off the combined clout of Two Tone, Ska and Rude Boys and the more nebulous Mod.

Creep Of The Year was a close-run thing between the Numanoid and Secret Affair's mouthmaster Ian Page. Tony Blackburn and Freddie Mercury make their traditional appearances, John Lydon figures for the fourth year running, and Pursey makes it two in a row. Margaret Thatcher looks set for a good run at this title.

Previous Creeps, Prats, Turkeys and Klutzes of the Year: John Travolta (78), Freddie Mercury (77), Sex Pistols (76), Bay City Rollers (75), Steve Harley (74).

SINGLE

1 Gangsters — The Specials
2 Eton Rifles — The Jam
3 Message In A Bottle — The Police
4 Are 'Friends' Electric — Tubeway Army
5 Another Brick In The Wall — Pink Floyd
6 I Don't Like Mondays — The Boomtown Rats
7 Roxanne — The Police
8 Strange Town — The Jam
9 When You're Young — The Jam
10 London Calling — The Clash

Triumph for the ska controllers in virtually the only category The Jam would've liked to win and didn't. Of note: three of the top four have never scored in *any* poll charts before, and two of them are independent records to boot.

The Jam's feat of three singles in the top ten was in fact equalled three times in the '70s: by T. Rex in '72, Bowie in '75 and the Pistols in '77.

Previous winners: 'White Man In Hammersmith Palais' (78), 'God Save The Queen' (77), 'The Boys Are Back In Town' (76), 'Bohemian Rhapsody' (75), 'Can't Get Enough' (74), '5.15' (73), 'School's Out' (72) and 'My Sweet Lord' (71).

ALBUM

1 Setting Sons — The Jam
2 In Through The Out Door — Led Zeppelin
3 Regatta De Blanc — The Police
4 The Wall — Pink Floyd
5 The Raven — The Stranglers
6 Specials
7 Inflammable Material — Stiff Little Fingers
8 The Undertones
9 Lodger — David Bowie
10 Metal Box — Public Image Ltd.
10 Outlandos D'Amour — The Police

***"It's funny how you never knew what my name was / Our only contact was a form for the election . . ."* If The Jam wanted your vote in one category above all others, this would be it; the same one they won last year with 'All Mod Cons'. And who's going to bet against them landing the big one again next year?**

Previous winners— 'All Mod Cons' (78), 'Never Mind The Bollocks' (77), 'The Song Remains The Same' (76), 'Physical Grafitti' (75), 'Smiler' (74), 'Dark Side Of The Moon' (73), 'Never A Dull Moment' (72), 'Electric Warrior' (71).

FACE OF THE DECADE

1 John Rotten
2 David Bowie
3 Debbie Harry
4 Sid Vicious
5 Sting
6 Gary Numan
7 Paul Weller
8 Kate Bush
9 John Cleese
10 Robert Plant

FARCE OF THE DECADE

1 Mod Revival
2 Thatcher/Tory Government
3 The Sex Pistols
4 Disco
5 Punk Rock
6 Lena Martell Reaching No. 1
7 Gary Numan
8 Sid Vicious
9 Bay City Rollers
10 Great Rock 'n' Roll Swindle

No dispute about the twin faces of the decade: Rotten and Bowie trashed all others out of the race, and ran each other so close we almost gave them a dead heat. Of the others, few seem to have that ten-year perspective the title implies, apart from Cleese (an unusual one, this) and Plant propping up the foot of the table.

Farce Of The Decade, you agree overwhelmingly, was the Mod Revival. Last year's election result gave Margaret Thatcher a convincing second — even if you combine the votes for Sex Pistols, Sid Vicious and 'The Great Rock'n'Roll Swindle', the only record deemed pathetic enough to make it in its own right. Good to see the Rollers in there: at least some people haven't forgotten the days when Tam Paton's tartan hordes could made a Sham 69 audience look like a chapel meeting.

TV PROGRAMME

1 Fawlty Towers
2 Old Grey Whistle Test
3 Soap
4 Star Trek
5 M.A.S.H.
6 Tiswas
7 Something Else
8 Top Of The Pops
9 Kenny Everett Video Show
10 Not The Nine O'Clock News

In the absence of last year's winner *Revolver*, Cleese and Booth make it a first first for non-musical TV — though *Fawlty Towers* did make second place with its original series as far back as '76.

BEST DRESSED SLEEVE

1 Metal Box — PiL
2 Setting Sons — The Jam
3 In Through The Out Door — Led Zeppelin
4 The Raven — The Stranglers
5 Armed Forces —Elvis Costello
6 Cut — The Slits
7 The Wall — Pink Floyd
8 One Step Beyond — Madness
9 Lodger — David Bowie
10 Replicas — Tubeway Army

Who said gimmicks don't work any more?

DISC JOCKEY

1 John Peel
2 Tommy Vance
3 Mike Reid
4 Anne Nightingale
5 Kenny Everett
6 Kid Jensen
7 Noel Edmonds
8 Dave Lee Travis
9 Nicky Horne
10 Roger Scott

RADIO SHOW

1 John Peel Show
2 Friday Night Rock Show
3 Mike Reid Show
4 Kid Jensen's Round Table
5 Anne Nightingale's Request Show
6 Kenny Everett
7 Your Mother Wouldn't Like It
8 Rock On
9 In Concert
10 Star Special

Peel tops the DJs for the fifth year running, by such a wide margin it's academic. Same goes for the radio show, but like we said last year, he *earns* it.

FILM

1 Quadrophenia
2 Life Of Brian
3 Alien
4 Scum
5 The Deer Hunter
6 Midnight Express
7 National Lampoon's Animal House
8 The Warriors
9 Manhattan
10 The Kids Are Alright

Quadrophenia wins by the biggest landslide outside of Radio Show and Disc Jockey, reflecting the fact that somebody actually managed to make a real rock and roll film at last and get it on general release. Note there are two Who-produced flicks in the ten, and the top four are all by British directors — don't it make you feel proud? *(Close Encounters* won last year, incidentally, when this chart made its debut. *Midnight Express* was in it then, too.)

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ALBUMS

The Vamp grows damp

LENE LOVICH
Flex *(Stiff)*

ALL aboard! The Stiff gravy train looked like running off the rails for a moment there, then along came Madness and off goes the train with a new head of steam spilling its wacky packages at every bend. Stiff Records is nowadays not so much the sum of its artists as the sum of its art department. Now we're all bored.

'Flex' benefits from a number of product identification points over and above the actual product. Lene Lovich, this time in white, is pictured dematerialising after another visit to our dimension, and the information required of any sleeve is cleverly hidden amongst 'significant', 'modernist' diagrams. I flip through my image index and up pops a card. It reads: You are in the presence of something offbeat. When am I not? Every enigma is a star. Who is it this time?

... Lene Lovich, on the verge of career stasis in this country, despite her determination, and because of her rigid identity amidst the teen market flux. Interestingly, she's taken far more seriously in the States, where a strong assertion of feminine originality is detected and comparisons with Patti Smith are frequent, and she's taken far less seriously in Europe, where Europop is Europop no matter what shapes it comes in. Between these two stools and in need of a leg to shake falls Lene.

It's not that her music is itself a dead end, it's just that as it stands she's in danger of painting herself into a corner. Few can tolerate more than a short ride on the Siberian disco express. The vamp grows decidedly damp after a few sides, though it sustains itself for a good five before sliding into repetitious and self-consciously quirky doldrums on the second half of this, her second album.

She requires and sometimes gets the concentrated atmosphere and brazen, unusual lyric needed to bring off her stance. 'Bird Song' and 'The Angels', both singles, fill this bill, along with the two songs by erstwhile Van Der Graaf Generator contributor Chris Judge Snith, 'What Will I Do Without You' and 'You Can't Kill Me'. All reveal a surprisingly capable singer struggling behind the vocal frills and fizzy pop but whose mannerisms, if not cleverly deployed, tend to verge on the irritating. Sparks could get away with such tricky nonsense because no one expects any better. Peoples' expectations of Lene Lovich are, at this point, equally slight. It's a shame 'Flex' won't confound them.

This enigma looks increasingly ill-starred. Stiff's ceaseless peddling of the novelty angle swamps their artists quicker than you can say Gerry and Sylvia Anderson.

Paul Rambali

Lene Lovich: expresses shock at unfavourable album review.

Aerosmith's Steve Tyler *Pic: Steve Emberton*

Stupid — but good

AEROSMITH
Night In The Ruts
(CBS)

AEROSMITH'S first album without Jack Douglas is also, it seems, their last with Joe Perry. And even at the death, America's spunkiest love-hate double-act show they can still shoot the shit over any of the soppy-pop new wave bands queueing hopefully to knock them off their Establishment pedestal.

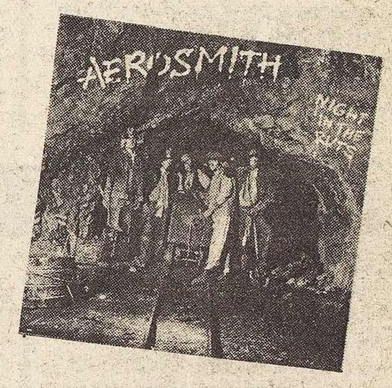
Steve Tyler doesn't have to dress up like some urchin Victorian coalminer (as he and his cronies do on the cover) to show he's the dirtiest punk on the block. Whether facing off against Kiss or Foreigner or Cheap Trick or, as now, a whole horde of pop-punk bands whose names he doesn't even know, Tyler's always come out ahead on sheer front, with the overbearing, arrogant street sass of a Jagger lookalike who can't sing for toffee but made it through pure narcissistic charisma.

All Aerosmith have ever been about is Tyler and Perry's dirty white boy image and a lot of messy over-amplified rock and roll.

Take a look at the U.S. album charts — apart from one or two tracks on 'In Through The Out Door' and 'Head Games', it's all positively refined compared to Aerosmith's horrible din. For years now they've been the only commercially successful rock and roll band in America.

After peaking with 'Rocks' in '76, Aerosmith appeared to hit trouble, 'artistically' speaking, shoving out the lacklustre 'Draw The Line' and the double 'Live Bootleg' — a flawed record salvaged by the bluster of the Boston boys in the raw — as well as getting landed with John Lennon's turgid 'Come Together' in the *Sgt Pepper* fiasco. Then we heard that Joe Perry, the band's musical 'brain', was leaving to form his own band The Joe Perry Project after cutting this final album. We prepared for the worst ('we' being the UK arm of the Aerosmith Fan Club, all three of us) and got . . .

. . . their best album to date. The mixture is the same as before but more so — Tyler's shredded apology for a singing voice, Joey Kramer's sternly muscular drums and blond bear Tom Hamilton's subterranean bass, with Joe Perry and Brad Whitfield making as much racket as possible over the top like they reckon a good rock guitarist should.



The difference lies in the production, by Gary Lyons, which puts a sharper edge on the sound than the much vaunted Jack Douglas used to, while retaining the element of chaos, and in the energy level. This album drives where 'Rocks' moved like a tank and 'Draw The Line' limped.

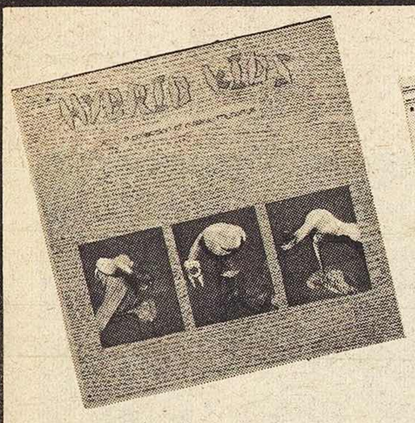
As usual Tyler's words are studio-improvised nonsense, where they can be distinguished. The album kicks off — and I mean *kicks* — with what appears to be the story of Aerosmith, called 'No Surprize', which amounts to little more than an excuse for little Stevie to string together every groupie / junkie / rock'n'roll sleaze cliche in the collective subconscious.

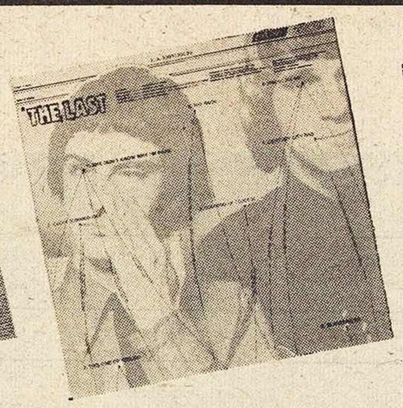
Elsewhere they add 'Brown Sugar' horns for 'Chiquita', a venomous Perry riffer; give Steve his big vocal shot on a convincing version of The Shangri-Las' 'Remember (Walking In The Sand)', the only track restrained enough to be comprehensible on first play; and re-enact their earliest hit 'Dream On' in the ballad 'Mia', where they get pretty without losing power.

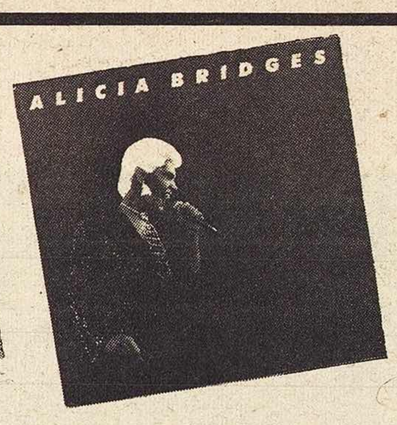
The rest of the set is devoted to hell-for-leather Aerosmith rock-ups, including giving The Yardbirds' 'Think About It' a hammering, and there's simply nobody else that can touch them on this turf: hard core hard rock and metal mayhem. Even with titles as stupid as 'Cheese Cake' and 'Night In The Ruts' (geddit?).

In fact, it's all stupid. Stupid, dirty rock and rock. File alongside Foreigner's 'Dirty White Boy' as the punkiest music to come out of America in 1979 and play loud.

Phil McNeill







VARIOUS ARTISTS
Hybrid Kids *(Cherry Red)*

BRAINCHILD — if brain is really the word — of the former Hoople Morgan Fisher (he of the tweeds and 'tache), 'Hybrid Kids' is a self-styled "collection of classic mutants". The album takes a dozen or so of your best-loved pop hits and mashes them into pulp. Then it re-assembles them, all hideously scarred and mutilated, to be paraded as objects of malign amusement. This is achieved by electronic instrumentation, and an array of improbable artistes.

Take Jah Wurzel for example who, we are asked to believe, is a West Country folk singer whom Fisher discovered in Portobello Road. Here, Wurzel can be heard applying his rich rustic burr to an electro-dub rasp of 'Wuthering Heights'. When this man sings, you can smell manure.

Or you may prefer 'You've Lost That Loving Feeling' as recited by R W Atom, an alleged poet from New Zealand, something in the manner of James Mason impersonating Hitler. He's preceded by that Kansas twosome Combo Satori who are (let me refresh your memory) the blind, black 64-year-old ex-railway worker Milton P Satori and his grand-daughter Dolly. They 'do' Sun Ra's 'Enlightenment'.

And there's much more where that came from. On first hearing, the album's a mischievous mess of synthesised squiggles and bleeps, like tipsy computers having a secret sing-song after office hours. The mysterious thing is that so much of it is not merely listenable, or even satirical, but very good fun in its own right.

Three tracks, above all, are worth seeking out for at least a cursory listen. Although accused of being a Welsh art school band, The Cage offer a fascinatingly fractured and atmospheric travesty of Squeeze's 'Take Me I'm Yours', while Kapital Punischment ("a 4-piece from Dortmund" it says here) and British Standard Unit (would you believe, three children from Broadstairs?) each score with splendidly deadly electronic carve-ups of 'Save Your Kisses For Me' and 'Do Ya Think I'm Sexy' respectively. Terrible, and wonderful.

Paul Du Noyer

THE LAST
L.A. Explosion
(Bomp/Decca)

EXPLOITATION of early/mid-'60s pop has been fairly done to death in the aftermath of New Wave, but rarely with the freshness and bare-faced chutzpah of The Last, a five-piece from Hermosa Beach, Calif. (no I'd never heard of them either). The 15 tracks on their debut LP (all but two written by singer/guitarist Joe Nolte) ring out like a potted panorama of that period and, for what it's worth, most of the songs could feasibly trump as singles with their strong melodies and infectious hooks.

Let's see. 'This Kind Of Feeling' and 'Walk Like Me' have The Dakotas and Herman's Hermits off to a tee (unwittingly?) — right down to the staircase keychanges and Dick Van Dyke Limey accents. From the flagrant Byrd-noises of 'She Don't Know Why I'm Here', the bwonging Cochran-esque riffs of 'Century City Rag' and 'Slavedriver', the utter corniness of 'Every Summer Day' (a truer pastiche of The Beach Boys would be hard to find), to a wholly distorted, yet literate rendition of 'Beebopalula', The Last overcome their derivative tag through sheer confidence.

The only significant problem is that they've all but sacrificed any vestige of individuality to the Style, emerging as rather faceless, if vigorous stylists. Furthermore, by eschewing notions of tautness and sparseness in favour of copious washes of 12-string jingle-jangle, lavish vocal harmonies and full-bodied arrangements, they do sound decidedly passe. For exuberance alone, however, The Last knock most of their revivalist contemporaries into a cocked hat.

Rick Joseph

ALICIA BRIDGES
Play It As It Lays *(Polydor)*

WHEN your career hangs on the strength of the records you make, then it's a dangerous game to release anything that'll only receive lukewarm reactions.

Ironically, Alicia Bridges' reputation has been created not by an extended run of hits, but by one single, 'I Love The Nightlife (Disco Round)'. She rarely tours, her debut album (in Britain at least) was an artistic success but a commercial flop, and so a second album of some impact was needed to prove that 'Nightlife' was no fluke.

'Play It As It Lays' doesn't do that. For the most part it sounds dated — an old-fashioned rock band struggling competently with some dodgy songs. The noise is inoffensive enough, sometimes entertaining, but generally without any depth. And it's unfortunate that a talent as great as Alicia Bridges' should be wasted on the fairly perfunctory rock 'n' roll clump of 'What Would You Do If Your Heart Stopped Beating Tonight' and 'Under The Cover Of Darkness'.

The highlights are few and far between: 'So Cozy', a tender, warm and sensitive love song is the first; 'California Sunset', another soft, rich melody with excellent band playing, is the other. And although Alicia manages to parade the full range of her vocal style — even down to the smokey blues of 'Cheap Affairs' — there's little lyrical variety.

All 11 songs (written by Alicia and her girlfriend Susan Hutcheson) lack the insight, wit and humour that characterised the debut album and, with the exception of 'Rex The Robot' (guess what that's about), they're one-dimensional, concentrating on love affairs and showing only two clear emotions — gentleness and aggression.

It's a disappointing album and one that Polydor initially rejected. It's a shame for Ms Bridges' reputation that they changed their minds.

Tony Stewart

IMPORTS

SEVENTEEN years on and **Geoff Muldaur's** still kicking around the goodtime blues, just as he did with the Kweskin Jug Band, way back when Cambridge Folk meant Massachusett washboards and not a load of punts.

To be accurate, 'Blues Boy', Muldaur's first release on Flying Fish, comes closer to the sound of Paul Butterfield's Better Days, of whom Muldaur and Amos Garrett, present here, were both members. For his azure anthems come nicely crisp and horn-warmed, the toasting tooters being Peter Ecklund, a trumpeter whose previous exploits have received favourable mention in this column, and Cris Cioe, a saxaphonist of whom I know nowt.

Most of the tunes are as hackneyed as they come — 'Good Morning Little Schoolgirl', 'That's All Right, Mama', 'Walking To New Orleans', etc — and even Muldaur's originals have a faintly familiar aroma about them. But the album has a nice feel about it and though only one track — an instrumental titled 'Beavah Feavah' that sounds vaguely like a 'Watermelon Man' in the slow lane — really grabs you where it hurts, 'Blues Boy' in toto isn't all that hard to spend time with.

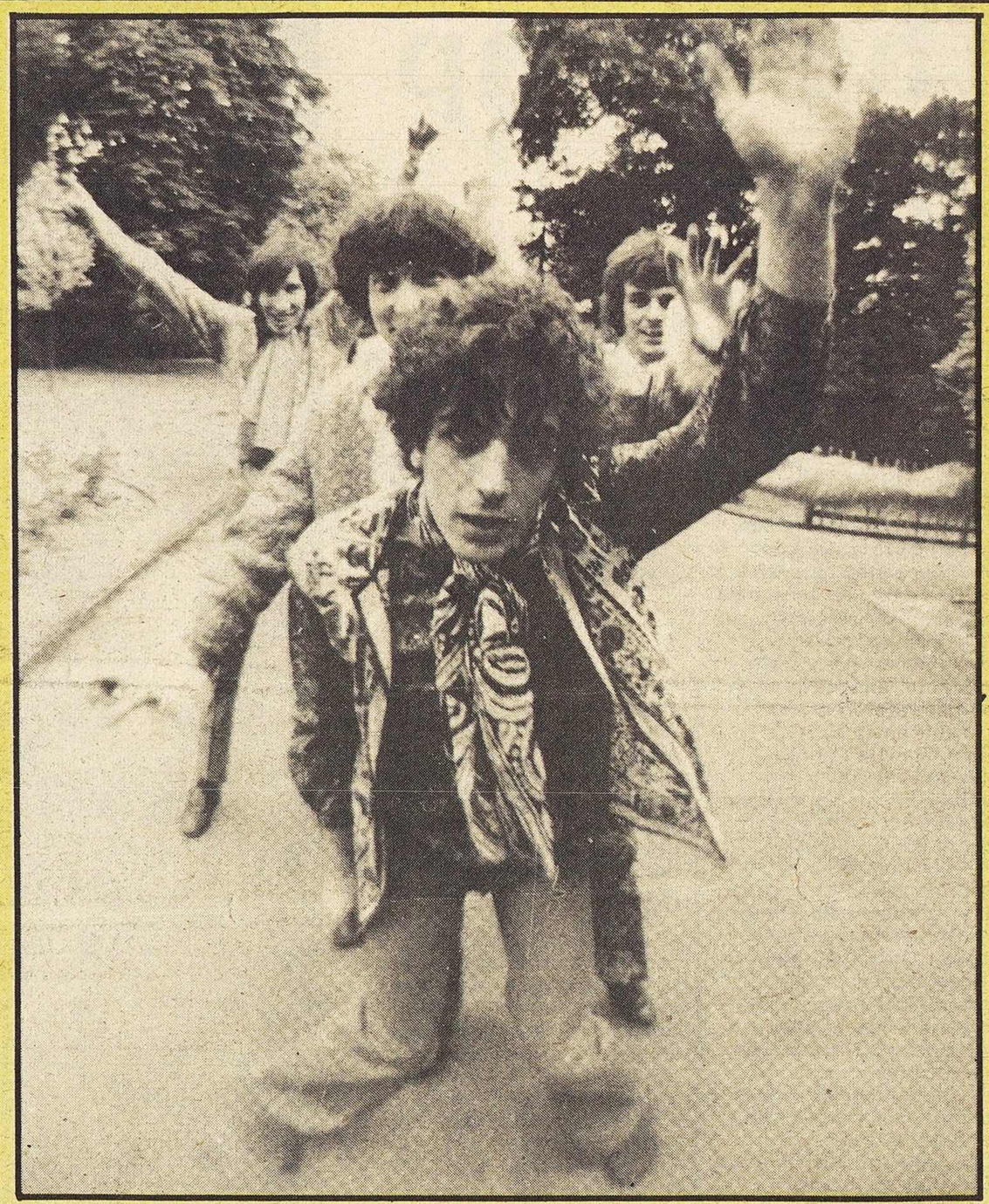
Those with money to waste and a funnybone to tickle will doubtless welcome the arrival of the latest looney from Rhino Records. Imported by Virgin and Pacific Records, it's titled 'Devotees' and comprises a dozen tracks of Devo-inspired material sent in to U.S. radio station KROQ by various mutant listeners. Most are duff re-runs of 'Jocko Homo', 'Mongoloid' and the like, either apparently recorded under water or during a bout of acute static interference. However, **Lonnie And The Devotions** doo-wop rendition of 'Jocko' is a classic gag, while **The Bakersfield Boogie Boys'** Ackroned 'Okie From Muskogee' is unlikely a ride as the Merle Haggard flag-waver is ever likely to endure. Doubtlessly, all purchasers will be welcomed at wayward space parties or at the Ministry of Silly Squawks.

At this point I'll duck reviewing responsibilities by inserting a newsflash from Freeway Records of L.A. who are shortly to release 'L.A. Radio', a 31-track double-album containing items by such folk as **Phil Spector, Brian Wilson, Kim Fowley, Flo And Eddie, Bruce Gary of The Knack, American Spring, The Whizz Kids, The Martians, Rodney Bingenheimer, Mickey Rooney Jnr., Tommy Rock, Ronnie Spector, The Tremors, Earle Mankey, The Modern Folk Quartet, Ruben Guevara, Jon Denmar and The Saints, The Big Bux Band, Phast Phreddie, Jeff Stacy and National Debt, Denny Bruce, The Quick** and various others including **The Surf Punks,** a band led by Dennis Dragon, the guy that engineered Geoff Muldaur's 'Blues Boy'.

Which, if my memory serves me well, is just about where we came in!

Fred Dellar

Deja Vu



Here's how they looked (circa 1923) before getting into teenage rebellion.

Looking Back On Floyd

PINK FLOYD
Relics Of Pink Floyd
(Music For Pleasure)

MY childhood memory of Pink Floyd is of a black and white cow. By the time 'Dark Side Of The Moon' filled a new gap as ageing hippies settled into a '70s conformity, I was a fulltime pop fan.

During much of the two years that 'Moon' stayed in the lives of chartwatchers and became an important sociological specimen, a familiar pastime for bored hip teenagers still awaiting signs of Rotten and Strummer was the "Oh yeah, but did you know that Pink Floyd have been going for years?" game. We were pretty desperate in those days, and the name of Syd Barrett, floated around a lot then, helped boost the game.

Looking back to the mild 'Meddle', the unsteady 'Atom Heart Mother' and the almost caustically cosmic 'Ummagumma' earned minor merit marks. What gained top points was a snobby, perhaps pointless admiration for the young and unspoilt Pink Floyd, a Floyd flirting primitively with images, dreams and avant-garde theories, sitting solemnly and precociously in a padded corner of the mythically swinging '60s.

Pink Floyd with the lonely, divine Barrett — now written into history as a living legend — indelicately fragmenting realities, amorally playing with observations and characters — that was a formless and informal Floyd that you could feel affinity with, or at least have mixed feelings about, and mixed feelings are never a bad thing. In contrast, the Floyd that climaxed with the self-destructively successful 'Dark Side Of The Moon', that drifted from mock-sensitive experimentation into being the masters of deceptive profundity, lacked exuberance, abstraction and tangential wit. What an acceptable formula.

The first two LPs with the strange, fallible Barrett, or at least his unwelcome imprint (on the later precisionist Floyd), were 'Piper At The Gates Of Dawn' and 'Saucerful Of Secrets'. Both these and also the two contrary, curious singles 'Arnold Layne' and 'See Emily Play', evinced a cool, amused, even hostile Pop Art Pink Floyd.

In 1971 EMI's budget division, Starline, released a self-styled "Bizzarre Collection Of Antiques And Curios", 'The Relics Of Pink Floyd', which was an adequate rememberance of early Floyd. It cost £1.15 and it was an essential buy for many years.

Why? Who can properly evaluate the odd snobbery inherent in rock fans? Why can one intuitively know that Yes and Wishbone Ash are trite trash? Why was 'Relics' such an evil weapon against the poor suckers who fell for the clinging, flawless 'Moon'? But, as Floyd come back, from a slightly different direction, unexpectedly proving who was really kingpin in the '70s and upsetting Abba and Bowie's plans, and virtuously consolidate themselves in the newly acceptable singles charts, the "Ah yes . . ." game can be dredged up again. And this time I don't care about snobbery; I find 'Relics' a charming, evocative period piece, full of an erratic spirit and idiosyncratic imagination the present-day and surgically calculating Floyd lack.

It is toy music, and even then the split is observed between Floyd with Barrett and without as a serious and forecefully conscientious group emerges, forever leaving behind a group that could be daft, childish, sly and always menacing.

The Pink Floyd of 'Relics' is perhaps another group, the crazy music of Barrett already being obliterated by Wright, Rogers et al. It is unstable and unconvinced. 'Relics' is now £1.85 and on the 'Music For Pleasure label — and that's pleasantly appropriate. I got my new copy from a local Woolies, and that's equally fitting.

The Floyd of 'Relics' is a Floyd that isn't sensible and nice. They went on to become introverts, formal designers. They became well-mannered, bright and bland, concerned about society and chunky, easily handled predicaments. They established themselves as particularly English, with quaintly old-fashioned English hang-ups. Too good to be true, too smooth to mean much. Their music, after serving an apprenticeship on 'Atom' and 'Meddle', grew elaborately lush, distant and paradoxically conservative. The '70s for Floyd was a peaceful, pleasant decade.

Their third hit single, 'Another Brick In The Wall,' confirms all this. A soapy demand for fair play — "Now come on, this just isn't right" — it causes jokey ripples in the Education pages of *The Guardian,* but registers far less than was surely intended even if only vaguely. It's a clammy, empty rebelliousness they probably invented, but was always in the air.

The story of Floyd, from the cheeky subversiveness of 'Arnold Layne' to the smooth pressure of 'Wall', is of the function of the group enjoying ever increasing success, pretending that there's some rock rigour and risk lingering in their detached lifestyle, perpetuating — for themselves — the illusion of innovation.

I wonder if Floyd are fond of their distant past. For all the naivety, geniality and limitations of 'Relics', it contains more insight into everyday reality and triviality than all of Floyd's recent and current superficial picking at massively generalised affairs.

Paul Morley

Crossing the Steiger

(For God's sake . . . — Ed.)

The Amityville Horror

Directed by Stuart Rosenburg
Starring James Brolin, Margot Kidder and Rod Steiger
(ITC)

WHAT we have here is a question of credulity. Whatever the motives for making a horror movie, each has one thing in common: a depiction of unnatural events designed to inspire fear in the viewer. For reasons probably closely allied to the increasingly candid coverage of world events by the media there has been a growing tendency towards naturalism in horror films, and the setting of supernatural stories within recognisable environments (as exemplified by *The Exorcist, The Omen* and *Rosemary's Baby)* has now developed even further.

Now, it seems, nothing less than documented evidence is required for cinematic or commercial viability. *Sibyl* and *The Amityville Horror* are but two cases in point.

The problems begin with the process. Unless you are one of those who who can sit through a cold, fictional documentary like *In Cold Blood* or *The Honeymoon Killers* you'll require to be entertained and gripped in a way that can only be done by altering the facts to utilise their maximum effect.

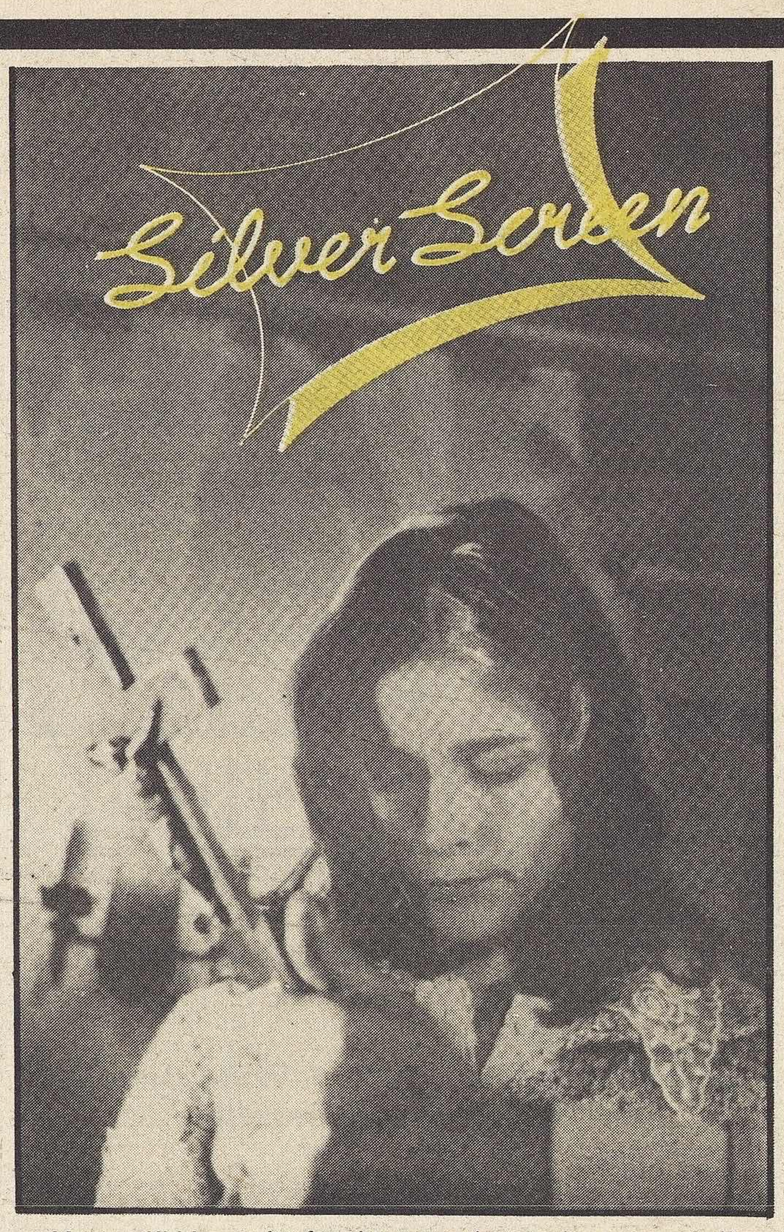
"Certain characters and events have been changed to heighten dramatic effect" appears in the final credits. If that is the case, why bother with the facts in the first place? Hitchcock and Romero have already shown that good film-making can make even the most preposterous plots appear totally convincing. Rosenburg achieves practically the reverse with this movie, transforming a well-documented case of suburban possession into a shallow, hysterical piece of Grand Guignol.

As far as it goes, it has its fair share of thrills and chills; the soundtrack, the acting, the special effects are what one might expect from AIP, but there is something missing. The role of the Church and its failure to cope with the events that take place is practically a side issue compared with the 'something nasty in the cellar' schtick for example, and Rod Steiger as the unfortunate priest has to go over the top and back again to make anything at all of that particular plot line. His hysterical outburst in front of the religious top brass nearly blows the already shaky conviction of the entire movie and things are evidently way out of control as priest screams at priest "Who the *Hell* do you think you are?"

The most effective piece of scaremongering is much closer to home and is simply that you never know when one of your own family might lose his marbles and blow you all to Kingdom Come. James Brolin manages the transition from all-round nice guy to potential family axeman with adequate skill while Margot Kidder remains ever watchable in whatever mood she's called upon to portray. There is substantial use of modern horror imagery from the blowflies gathering at the window pane to the black, Domestos-defying gunk that erupts from the loo, but I failed to see why a window blown in from one angle should appear whole in the next. Magic, perhaps?

As an ordinary horror film, it's above average. From a more critical point of view it's a wasted opportunity, because inside this movie there's a better one trying to get out.

Neil Norman



Margot Kidder waits for the green kryptonite to wear off. (Wrong film, bozo. For God's sake . . . — Ed.)

Night Games

Directed by Roger Vadim
Starring Cindy Pickett, Barry Primus and Paul Jenkins
(ITC)

NIGHT GAMES is the latest effort of French director Roger Vadim, known more for his talent-spotting ability (he introduced such *demoiselles* as Bardot, Deneuve and Fonda to a grateful public) than his actual films.

This one presents Cindy Pickett, a hollow-eyed Texan beauty, and very impressive she is too; and true to form, the film seems more a paean to photogenic Miss Pickett by Vadim than anything else.

Cindy lives in Beverly Hills with rich publisher husband Jason, and has money, cars, clothes . . . only problem is her inability to get it on with hubby, due, we gather from flashbacks, to an earlier rape situation. She also has to suffer her husband's token Bohemian, a Welsh drunkard named, ahem, Sean, whose accent seems to come from quite some way west of St David's Head. And there are also droves of laid-back Californian types who utter lines like "Do you *really* prefer small breasts, you crazy Welshman?"

Hubby flies off to London in a huff after his latest rebuff (you'd have thought they'd 've called it a night after three years), leaving our heroine to mope around the cavernous pad. Enter a mysterious figure who steals in nightly, has a penchant for dressing up in silly costumes, and is received with alacrity by Ms Pickett, who is thereby, it seems, able to cure her hangups and live happy ever after. So there you are, Mrs L of Weybridge, just ask the milkman to dress up in a bird costume and all your problems are over.

M. Vadim may have an eye for staging pretty vehicles for undoubtedly talented actresses, but otherwise, to judge from this effort, his talents are marginal. The subject of rape and its effects demands somewhat more serious attention than this mish-mash of glossy Hollywood slickness.

Jacob O'Callaghan

On The Box

Friday January 18
WHERE THE BOYS ARE: Ludicrous fluff which passed for frothy teen sex comedy in 1960. Director Henry Levin leaves it all to the gals: Connie Francis, Yvette Mimieux, Dolores Hart and Paula Prentiss. **(BBC 1)**

Saturday January 19
THE PUBLIC ENEMY: William Wellman's 1931 classic established James Cagney as a major star and heralded a new era of realism in gangster movies. Jean Harlow and Joan Blondell also star. **(BBC 2)**

Sunday January 20
LIVE AND LET DIE: Roger Moore's first bash at Bond's thickear derring do (1973) enlivened by Yaphett Kotto and Geoffrey Holder. Guy Hamilton directed, McCartney wrote the song and whatever happened to Jane Seymour? **(ITV all regions)**

Monday January 21
WRONG ARM OF THE LAW: Spritely Peter Sellers comedy, pacily directed by Cliff Owen in 1963. Good comic support from Lionel Jeffries and Bernard Cribbins. **(ITV London)**

Tuesday January 22
THE STEPFORD WIVES: Disquieting Bryan Forbes thriller from 1975, starring Katherine Ross, Paula Prentiss, Tina Louise and, of course, Mrs Forbes. **(BBC 2)**

THE WICKER MAN: Overwrought and overrated horror film set on a remote Scottish island. Robin Hardy directed Christopher Lee, Edward Woodward and a nude Britt Ekland in 1973. **(ITV London)**

Monty Smith

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Live page

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Advance tickets from Saffron Records, Trinity Street, St. Austell, and from Virgin Records

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Thursday January 17th £1.70
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Friday January 18th £2.20
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Saturday January 19th £2.20
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Monday January 21st £1.20
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Tuesday January 22nd £1.20
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Wednesday January 23rd £1.20
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Saturday January 26th £2.50
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Thursday January 17th 50p
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Friday January 18th 60p
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Saturday January 19th 60p
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Sunday January 20th 50p
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+ Woly Boys

Monday January 21st 50p
Q-TIPS
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Tuesday January 22nd 50p
BILLY KARLOFF and the SUPREMES
+ Idol Rich

Wednesday January 23rd 50p
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Thursday January 24th 50p
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LITTLE ROOSTERS
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Saturday January 19th 50p
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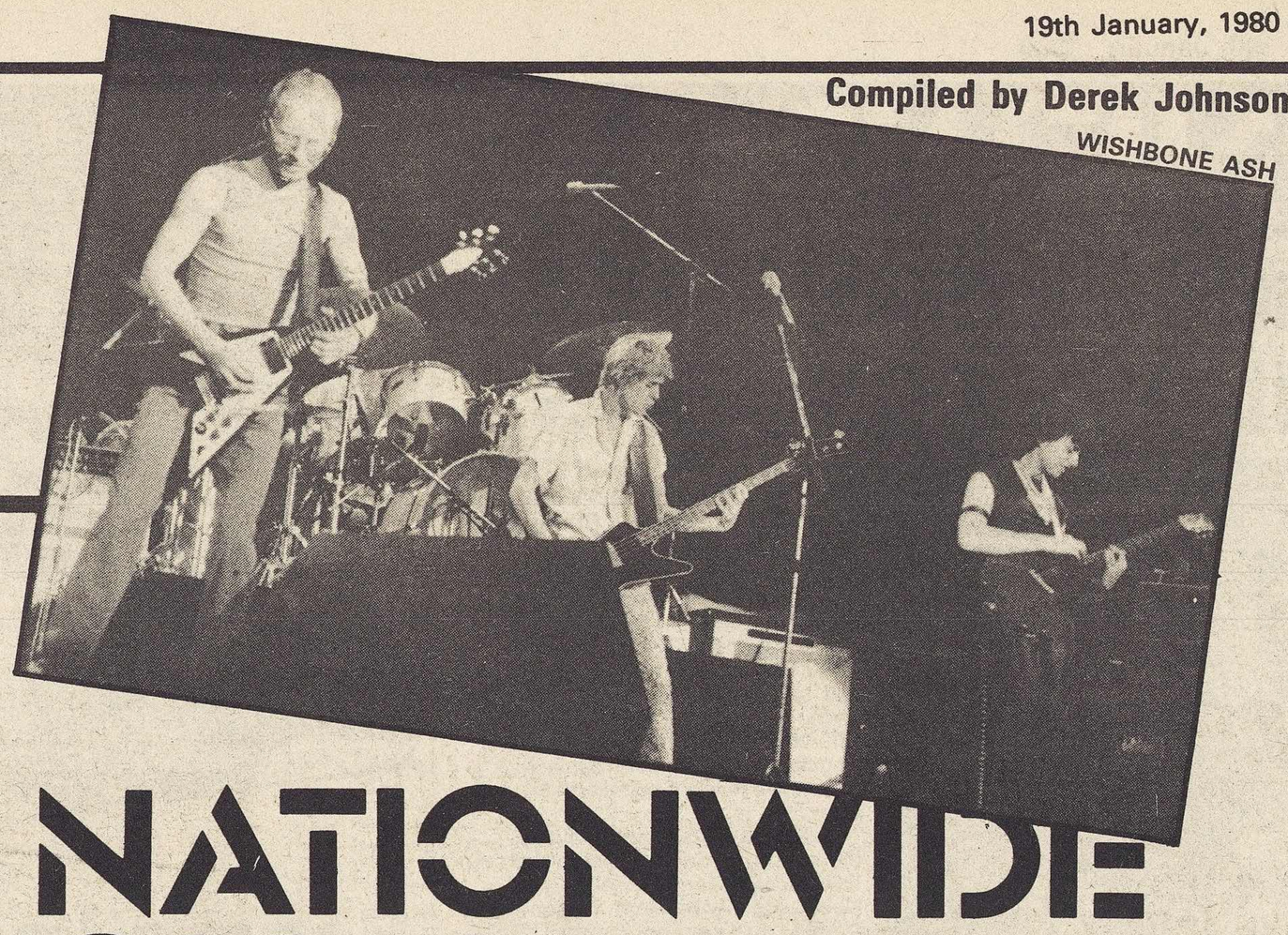
JANUARY
19th Newcastle University
23rd Birmingham Top Rank
24th Bournemouth Stateside
25th Brighton Poly
26th Electric Ballroom, London

NATIONWIDE GIG GUIDE

Compiled by Derek Johnson



WISHBONE ASH

WISHBONE ASH *return to the UK circuit this weekend, headlining an extensive tour which opens at Hanley (Friday), Sheffield (Saturday and Sunday), Newcastle (Monday) and Edinburgh (Wednesday).*

BARCLAY JAMES HARVEST *are off on their annual jaunt around these sceptred isles, and they start their trek at Edinburgh (Saturday), Newcastle (Sunday), Birmingham (Tuesday) and London Hammersmith (Wednesday).*

BARCLAY JAMES HARVEST

Thursday

Aberdeen Fusion: **The Purple Hearts**
Aylesbury RAF Halton: **The Marvelettes**
Birmingham Mercat Cross: **The Clinic**
Birmingham Railway Hotel: **Orphan**
Birmingham University: **Vision Collision & The Photographs**
Bolton Daubhill Aquarius Club: **J. G. Spoils Rock Band**
Bradford Princeville Hotel: **Slender Thread**
Brighton Alhambra: **The Same**
Burntwood Troubadour: **The Amazing Dark Horse**
Cambridge Great Northern Hotel: **Hopo**
Crewe Alsager College: **The Alwoodley Jets/The Bombers**
Derby The Old Bell: **The Mortals**
Farnham Art College: **The Small Wonders**
High Wycombe Nags Head: **The Small Hours**
Jersey St. Helier Behans West Park: **J.A.L.N. Band (for four days)**
Leeds Fforde Green Hotel: **The Rockin' Shades**
Leeds Peel Hotel: **Spyder Blues Band**
Leicester De Montfort Hall: **The Ramones**
Liverpool Metro: **The Neutral Cover Ups/The Profounds**
London Camden Dingwalls: **Carol Grimes Sweet F.A.**
London Catford The Squires: **Flying Saucers**
London City Polytechnic: **Billy Karloff & The Supremes**
London Clapham 101 Club: **Sad Among Strangers**
London Covent Garden Rock Garden: **Scissor Fits/The Valentines**
London Deptford Albany Empire: **Charlie Fawn/The Dance Band**
London Ealing College: **Metro Glider**
London Fulham Golden Lion: **Electrotunes**
London Harrow Rd. Windsor Castle: **The Carpettes**
London Islington Hope & Anchor: **Bobby Henry & The Risk**
London Kennington The Cricketers: **Lacey's Allstars**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington The Nashville: **The Little Roosters/The Cannibals**
London Marquee Club: **The Original Mirrors**
London Oxford St. 100 Club: **Amba**
London Shepherds Bush Trafalgar: **Speedball**
London Soho Pizza Express: **Jay McShann Trio**
London Southgate Royalty Ballroom: **The Cruisers/Tommy & The Hot Rocks**
London Stoke Newington Pegasus: **The O.K. Band**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **Mark Andrews & The Gents**
London W.C.1 New Merlin's Cave: **Big Chief**
Manchester Band on the Wall: **Al Cohn**
Manchester Polytechnic: **The Passage**
Newcastle City Hall: **UFO**
Norwich Cromwells: **Ginger Baker's Energy**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Imperial Hotel: **Gaffa**
Port Talbot Troubadour: **The Photos**
Poynton Folk Centre: **Sunwheel**
Sheffield Limit Club: **UB40**
Sheffield The Penguin: **Art School**
St. Helens Railway Hotel: **Mistress**
Swansea Circles: **The Toys**

Friday

Aberdeen Hall of Residence: **Another Pretty Face**
Aberdeen University: **Def Leppard**
Aberstwyth University: **The Revillos**
Bedford Cranfield College: **Power Exchange**
Bedford Horse & Groom: **Force**
Birmingham Aston University: **Hi-Tension**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Elizabethan Days: **The Traitors**
Birmingham Mercat Cross: **No Faith**
Birmingham University: **UB 40**
Brighton Lewes Rd Inn: **Crazy Cavan & The Rhythm Rockers**
Brighton Sussex Sports Centre: **Vandells/Woody & The Splinters**
Bristol University: **Matchbox**
Cambridge Corn Exchange: **The Ramones**
Chelmsford Chancellor Hall: **The Rockin' Shades**
Coventry Ryton Bridge: **Streetlite**
Croydon The Star: **Crime / Raw Deal**
Darlington Bowes Wine Cellar: **Carl Green & The Scene**
Dudley JB's Club: **Quartz**
Dundee Caird Hall: **The Clash**
Edninburgh Clouds: **The Purple Hearts**
Hanley Victoria Hall: **Wishbone Ash**
Kidderminster Town Hall: **The Piranhas**
Kingston Grove Tavern: **Bloodshot**
Leeds University: **The Alwoodley Jets / The Bombers**
Liverpool The Masonic: **Asylum**
London Acton Kings Head: **Paz**
London Barking North East Polytechnic: **Al Cohn**
London Camden Dingwalls: **Harrow Horns / Living-in-Tents**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Catford The Squires: **Flying Saucers**
London Chiswick John Bull: **Sad Among Strangers**
London Clapham 101 Club: **Sam Mitchell's Band**
London Covent Garden Rock Garden: **The Stickers / Electrotunes**
London Crystal Palace Hotel: **The Face**
London Elephant & Castle Southbank Polytechnic: **The Photos**
London E1 Curtain Theatre: **The Tannahill Weavers / Katy Heath**
London Hackney College: **Brown Sugar**
London Herne Hill Half Moon: **Blizzard**
London Holborn Princess Louise: **The Scoop**
London Hounslow Functional Kipper Club: **Scissor Fits**
London Islington Hope & Anchor: **The Soft Boys**
London Kennington The Cricketers: **Manyana**
London Kensington The Nashville: **The Bishops**
London New Cross Royal Albert: **Rubber Johnny**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Putney White Lion: **The Realists**
London Soho Pizza Express: **Jay McShann Trio**
London Trent Park Middlesex Polytechnic: **Tour De Force**
London University College: **The Flys**
London Wimbledon Southlands College: **Bumpers**
London WC1 New Merlin's Cave: **The OK Band**
London WC1 School of Oriental & African Studies: **The Mighty Vhybes / The Vincent Unit**
Middlesbrough Rock Garden: **Roy Sundholm Band**
New Brighton Empress Club: **Vardis**
Newcastle City Hall: **UFO**
Newport Harper Adams College: **Supercharge**
Newport The Village: **Girlschool**
Norwich Manor House: **The Rackets**
Nottingham Imperial Hotel: **The Speedy Bears**
Oxford Oranges & Lemons: **UK Decay**
Oxford Rock Against Racism: **The Delta 5 / Guy Jackson / The Jive / Alien Kult**
Salisbury The Rising Sun: **Toulouse**
Sheffield Firth Park Club: **Strange Days**
Shrewsbury Morris Hall: **The Stains**
South Shields Boldon Lane Community Centre: **The Fauves**
Stafford North Staffs Polytechnic: **Toyah**
Torquay Pelican Inn: **Metro Glider**
Uxbridge Brunel University: **The Mekons**
Walton The Hop: **The Small Wonders**
Watford Cassio College: **The Commuters /The Funboy Five**
Winchester Art College: **Program**
Yeovil Technical College: **Thieves Like Us**

Saturday

Aberdeen Capitol Theatre: **The Clash**
Barnstaple Queen's Hall: **Little Bo Bitch**
Birmingham Bogarts: **Ezra Pound**
Birmingham Fighting Cocks: **Vision Collision / The Arbs / The Detectives**
Birmingham Hopwood Caravan Club: **Quartz**
Birmingham Mercat Cross: **Strider**
Birmingham Odeon: **Marvin Gaye / Edwin Starr**
Birmingham Railway Hotel: **School Sports**
Birmingham The Sydenham: **The Rockin' Shades**
Bracknell Bridge House: **Strypes / Johnny & The Moondogs**
Brighton Polytechnic: **The Mekons**
Brighton The Northern: **Airport**
Bristol Castle Green: **Program**
Bristol Turntable Club: **Promises**
Buckland Memorial Hall: **Derek Brimstone**
Bude Headland Club: **Metro Glider**
Deeside Leisure Centre: **Blondie / Whirlwind**
Dudley J.B.'s Club: **UB40**
Dundee University: **Def Leppard**
Edinburgh Usher Hall: **Barclay James Harvest**
Egham Royal College Hospital: **Electrotunes**
Glasgow Queen Margaret Union: **The Purple Hearts**
Hitchin College: **Toyah / UK Decay**
Huddersfield Polytechnic: **Roy Sundholm Band**
Leeds Fforde Green Hotel: **Turbo**
Leeds Staging Post: **Side Effect**
Lewes Community Centre: **The Lambrettas**
Lincoln Wragby Road Club: **Stange Days**
Liverpool Eric's: **The Passions**
Liverpool University: **The Alwoodley Jets / The Bombers**
London Camden Dingwalls: **The Cruisers / The Shapes**
London Camden Electric Ballroom: **The Psychedelic Furs**
London Canning Town Bridge House: **The Roll Ups**
London Clapham 101 Club: **Billy Karloff Band**
London Covent Garden Rock Garden: **Blast Furnace's Revenge**
London Hackney Adam & Eve: **Flying Saucers**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith The Swan: **The V.I.P.'s**
London Herne Hill Half Moon: **The Piranhas**
London Islington Hope & Anchor: **Gordon Hunte's Sox**
London Kensington The Nashville: **The Vibrators / The Rave**
London Manor Park Three Rabbits: **Rednite**
London Paddington The Chippenham: **Flat Earth**
London Plumstead Green Man: **Splodgenessabounds / Rodney & The Failures**
London Regents Park Cecil Sharp House: **Alex Atterson**
London Soho Pizza Express: **Al Cohn & Roger Kellaway Trio**
London Stoke Newington Pegasus: **Big Chief**
Norwich East Anglia University: **The Ramones**
Nottingham Boat Club: **Screen Idols**
Paisley Bungalow Bar: **Chou Pahrot**
Rotherham Arts Centre: **The Negatives**
Scunthorpe Oswald Hotel: **The Classics**
Sheffield City Hall: **Wishbone Ash**
Slough Community Centre: **Total Attack**
St Albans City Hall: **Hi-Tension**
St Austell New Cornish Riviera: **Matchbox**
St Ives (Hunts) St Ivo Recreation Centre: **The Foundations**
Stockton The Teessider: **Carl Green & The Scene**
Sunderland Mayfair: **Scotch**
Sunderland Polytechnic: **The Revillos**
Warwick Red Lion: **Shiner**
Wishaw Crown Hotel (lunchtime): **The Pests**

Sunday

Belfast Queen's University: **Lene Lovich**
Birmingham Railway Hotel: **Prima Donna**
Birmingham Shirley Red Lion: The Crack
Birmingham (Yardley) The Swan: **Video**
Bournmouth The Pinecliff: **Thieves Like Us**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cheltenham Everyman Theatre: **Roaring Jelly**
Edinburgh Harvey's: **Black Market/Vidisk**
Edinburgh Odeon: **The Clash**
Exeter New Victoria: **Metro Glider**
Glasgow Doune Castle: **Restricted Code**
Glasgow Tiffany's: **Def Leppard**
Gravesend Prince of Wales: **Rednite**
Leeds Haddon Hall: **Shake Appeal**
Leeds Royal Park Hotel: **Windows**
Leicester Polytechnic: **Roy Sundholm Band**
London Battersea Nags Head: **Jugular Vein**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Clapham 101 Club: **Electrotunes**
London Covent Garden Rock Garden: **The Name/Transistor**
London Finchley Torrington: **Soulyard**
London Hammersmith Odeon: **Blondie/ Whirlwind**
London Herne Hill Half Moon: **The Blues Band**
London Islington Hope & Anchor: **Klondike Pete & The Huskies**
London Islington Kings Head: **Brett Marvin & The Thunderbolts**
London Kennington The Cricketers: **Manyana**
London Kensington The Nashville: **Cygnus**
London Marquee Club: **Toyah**
London North End Rd. The Cock: **Aura**
London Soho Pizza Express: **Lennie Felix**
London Wimbledon Theatre: **The Merton Parkas**
London Woolwich Tramshed: **Telephone Bill & The Smooth Operators/Tziganka**
Mansfield New Houghton Club: **Strange Days**
Newbridge Memorial Hall: Little Bo Bitch
Newcastle City Hall: **Barclay James Harvest**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Medium Medium**
Oxford New Theatre: **UFO**
Poynton Folk Centre: The Tannahill Weavers
Sheffield City Hall: **Wishbone Ash**
Shrewsbury Morris Hall (afternoon): **The Stains**
Tunbridge Wells Rowley's Wine Bar: **The Directors**
Walsall Dirty Duck (lunchtime): **The Amazing Dark Horse**
Weymouth Gloucester Hotel (lunchtime): **Program**

Monday

Birmingham Barrel Organ: **Gangsters**
Birmingham Night Out: **The Chi-Lites (for a week)**
Boston Folk Club: **Paul Downes**
Edinburgh Tiffany's: **Def Leppard**
Edinburgh Odeon: **The Clash**
Edinburgh Usher Hall: **Marvin Gaye/Edwin Starr**
Exeter University: **The Ramones**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Leicester De Montfort Hall: **UFO**
London Camden Dingwalls: **The Addicts / Disco Zombies / 23 Skidoo's / Mysterons**
London Clapham 101 Club: **Thieves Like Us**
London Covent Garden Rock Garden: **The Body Snatchers**
London Hammersmith Odeon: **Blondie / Whirlwind**
London Harrow Rd. Windsor Castle: **The Rackets**
London Islington Hope & Anchor: **The Soul Boys**
London Kensington The Nashville: **Manicured Noise / The Scars**
London Knightsbridge Pizza on the Park: **Jay McShann & Dick Wellstood**
London Leicester-Square Notre Dame Hall: **The Piranhas / Au Pairs**
London Marquee Club: **Roy Sundholm Band**
London N.4 The Stapleton: **The O.K. Band**
London Putney Half Moon: **Telephone Bill & The Smooth Operators**
London Putney Star & Garter: **Penny Royal**
London Ronnie Scott's Club: **Toots Thielmann / Ronnie Scott Quartet (for two weeks)**
London West Hampstead Moonlight Club: **Tenpole Tudor / Between Pictures**
London W.14 The Kensington: **The Agents**
Newcastle City Hall: **Wishbone Ash**
Nottingham Hearty Good Fellow: **The Party**
Nottingham Imperial Hotel: **Gwaihir**
Southend Zero 6: **Musicians Workshop**
Swansea Circles: **Bad Breath / Venom / Next Step**
Truro City Hall: **Metro Glider**

Tuesday

Ayr Pavilion: **Def Leppard**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Odeon: **Barclay James Harvest**
Birmingham Railway Hotel: **Speed Limit**
Bishops Stortford Triad Leisure Centre: **Spider**
Brighton Alhambra: **The Lambrettas**
Bury The Derby Hall: **The Cheetahs/Any Trouble**
Cardiff Top Rank: **Toyah**
Cardiff University: **The Ramones**
Farnborough Tumbledown Dicks: **Between Pictures**
Glasgow Apollo Centre: **The Clash**
Leicester Braunstone Hotel: **Al Cohn**
London Camden Brecknock: **First Aid**
London Camden Dingwalls: **Phil Daniels & The Cross**
London Canning Town Bridge House: **Billy Karloff Band**
London Covent Garden Rock Garden: **The Prime Movers**
London Harrow Rd. Windsor Castle: **Badlands**
London Islington Hope & Anchor: **Tenpole Tudor**
London Kensington The Nashville: **Local Operator**
London N.4 The Stapleton: **Brett Marvin & The Thunderbolts**
London Soho Pizza Express: **Jay McShann Trio**
London Strand King's College: **The Beat/The Moonwalkers**
London Stratford North-East Polytechnic: **The Thomson Twins**
London Victoria The Venue: **Mike Westbrook Band**
London West Hampstead Moonlight Club: **The Rackets**
Norwich Cromwells: **Little Bo Bitch/Marmalade**
Portsmouth Guildhall: **UFO**
Sheffield Blitz (George IV Inn): **Vendino Pact**
Sheffield Limit Club: **God's Toys**
Swansea White Swan: **Bully Wee**
Walsall Dirty Duck: **The Amazing Dark Horse**

Wednesday

Aylesbury Friars: **The Ramones**
Birmingham Barrel Organ: **Brujo**
Birmingham Old Rep Theatre: **Roaring Jelly**
Birmingham Railway Hotel: **Rainmaker**
Birmingham (Yardley) Bulls Head: **Roses**
Bristol Granary: **Toyah**
Bristol The Stonehouse: **Stereo Models**
Chelmsford Chelmer Institute: **The Accidents**

CONTINUES OVER . . .

GIG GUIDE — continued

Cheltenham Plough Inn: **Roadsters**
Croydon Fairfield Hall: **The Dubliners**
Darlington New Imperial: **Carl Green & The Scene**
Dudley J.B.'s Club: **Orchestral Manoeuvres In The Dark**
Edinburgh Odeon: **Wishbone Ash**
Greastone Sea Horse: **Blitz**
Keele University: **UB 40**
Lancaster University: **The Clash**
Liverpool Philharmonic Hall: **Marvin Gaye/Edwin Starr**
Liverpool University: **Def Leppard**
Loftus West Road Social Club: **Shake! Appeal**
London Camden Dingwalls: **Mark Andrews & The Gents**
London Clapham 101 Club: **The Numbers /The Brainiac 5**
London Covent Garden Rock Garden: **Knox**
London Hammersmith Odeon: **Barclay James Harvest**
London Hammersmith The Swan: **The Rackets**
London Islington Hope & Anchor: **The Expressors**
London Knightsbridge The Grove: **Free Beer**
London Putney Star & Garter: **Dana Simmonds & Greig's Folk and Blues Showcase**
London Soho Pizza Express: **Al Cohn-/Tony Lee Trio**
London Victoria The Venue: **The Inmates**
London Wimbledon FC Nelson's Club: **Tour De Force**
London Woolwich Tramshed: **Lowdown/Lorrie Van Trucke**
Middlesbrough Rock Garden: **Tom Robinson's S27**
Newquay St Morgan Club: **Bumpers**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**

ROBIN TROWER: *tour opens Wednesday in Plymouth.*

Plymouth Polytechnic: **Robin Trower**
Scunthorpe Riddings Touth Centre: **The Classics**
Sheffield Limit Club: **Reggae Regulars**
Shrewsbury Cascade Club: **Piranhas**
Solihull Golden Lion: **The Clinic**
Southampton Top Rank: **Hi-Tension/Billy Karloff Band**
Southport Roverside Centre: **The Accelerators**
South Woodford Railway Bell: **Original East Side Stompers**
Swinton Duke of Wellington: **The Trend**

NEW YORK GIG GUIDE

Compiled by Joe Stevens

MONDAY (21): Sweet Basil - **Fred Farrell**; Nassau Coliseum - **Figure Skates**; Max's Kansas City - **NYN**; Reno Sweeney's - **Robby Benson** (for six days); Lone Star Cafe- **T J Shephard**.

TUESDAY (22): Trax - **Incredible Human Beings**; Hurrah - **The Off / Panic Squad**; Tramps - **The Nails**; Fat Tuesday's - **Gerry Mulligan** (five days); Green Street - **Fulton Ruiz** (two days); Village Vanguard - **Elvin Jones** (six days); Ones - **Mojanya**; Snafu - **The Jon Paris Group** (three days); Seventh Ave South - **French Kiss**.

WEDNESDAY (23): Les Mouches - **Phyllis Diller** (three days); Whitney - **Philip Glass**; Hurrah - **Lounge Lizards / Test Pattern**; My Father's Place - **The Shoes**; Lone Star Cafe - **Johnny Paycheck** (two days); Tramps - **Marbles**; Trax - **Neon**; Max's Kansas City - **The Just / Big Spender**.

THURSDAY (24): Tramps - **Student Teachers / US Ape**; Hurrah - **Skafish / Art**; Other End - **Mongo Santa Maria** (three days); Trax - **The Troggs**; Max's Kansas City - **Tish & Snooky's Pin - Ups / The Escorts**; Bottom Line - **Fun Ra's Solar Jet Set**; Green St - **Stormin Norman & Suzie** (three days); 7th Ave South - **Fabulous Floyd Boys**.

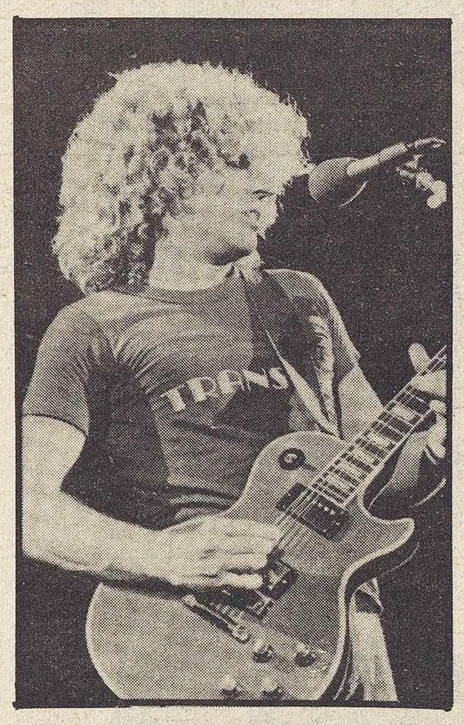
FRIDAY (25): Hurrah - **The Specials**; Emerald City - **XTC / Fingerprintz**; Max's Kansas City - **James Chance & The Contortions**; Stars - **Bo Diddley**; Copacabana - **Get Wet**; Heat - **Bloodless Pharaohs**; Showplace - **Edgar Winter**; Captiol - **Teddy Pendergrass** (two days); Snafu - **The Erotics**; Tramps - **Neighbors & Aliens / 80s**.

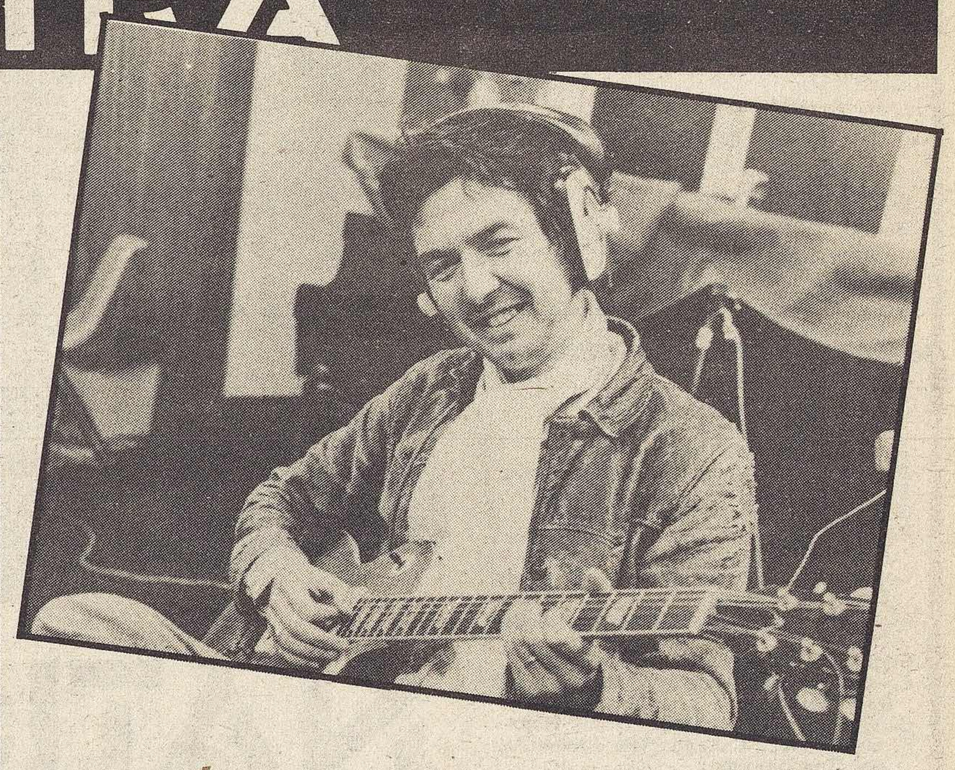
SATURDAY (26): Tramps - **The Odds / Buddy Love**; Hunter - **Our Hitler** (two days); Hurrah - **The Revlons / New Math**; Stars - **Buddy Rich**; Close Encounter - **Trousers Omelette**; My Father's Place - **The Rattlers / The Plastmatics**; 3 Bros Club - **David Johansen**.

SUNDAY (27): Max's Kansas City - **Lydia Lunch**; Snafu - **Arthur Rosen**; Lone Star - **Carl Perkins**; Stingball - **Eighty Two Ghosts**; 92nd St Y - **Yip Harburg** (two days); Tramps - **The Shots / Chelsea Funk Orchestra**.

NEWS EXTRA

METALMAN HAGAR IN TEN CONCERTS





SAMMY HAGAR, one of America's leading heavy metal exponents, returns to Britain next month for a ten-venue tour.

To tie in with the visit, Capitol are releasing his live album 'Loud and Clear', preceded on February 1 by the single 'I've Done Everything For You'/'Red' — the first 10,000 of which will include a special sew-on patch. Hagar is backed on stage by Bill Church (bass), Gary Pihl (guitar) and Chuck Ruff (drums), and special guests are fellow Capitol artists April Wine.

Dates are Portsmouth Guildhall (February 10), Bristol Colston Hall (11), Leicester De Montfort Hall (13), Newcastle City Hall (14), Glasgow Apollo (16), Liverpool Empire (17), Manchester Apollo (18), Sheffield City Hall (19), Birmingham Odeon (21) and London Hammersmith Odeon (24). Ticket prices are £3, £2.50 and £2 (except Leicester — £3 and £2.50 only), and the promoters are Straight Music.

Dram fiddle 16 day trips

FIDDLER'S DRAM have lined up their first-ever headlining concert tour, thanks to the success of their smash hit single 'Day Trip To Bangor' which has now sold almost half-a-million copies. They've just finished work on their second album, which is due for release in late January on the Dingles label — it includes their 'Bangor' hit but, on the whole, is more representative of their accepted electric-folk style.

Promoted by the Nems Agency, the tour visits Margate Winter Gardens (February 7), Eastbourne Congress (8), Hatfield Forum (9), Derby Assembly Rooms (12), Manchester Ashton Tameside Theatre (18), Blackburn King George's Hall (19), Chatham Central Hall (21), Bournemouth Winter Gardens (22), Horsham Capitol (27), Slough Fulcrum Centre (28), Cheltenham Town Hall (29), Hull New Theatre (March 2), Cromer West Runton Pavilion (7), Southport Theatre (8), Coventry City Centre Club (13) and Aldeburgh Maltings Concert Hall (15) — but not Bangor!

Trower extra

ROBIN TROWER has now slotted in another seven dates, to precede his eight February concerts announced in late November. They are at Plymouth Polytechnic (January 23), Poole Arts Centre (24), Bristol University (25), Reading Hexagon Theatre (26), Leicester University (29), Norwich East Anglia University (30) and Leeds University (February 2). He then picks up on the dates already reported, starting at Liverpool Empire on February 3. He'll be promoting his newly-released Chrysalis single 'Victims Of The Fury'.

LIZZY: NOW IT'S MAY!

THIN LIZZY will not now be touring Britain until May, two months later than reported last week. This is partly due to the intensive rehearsals needed once they settle on a permanent new guitarist, and partly because many of the leading venues are already heavily booked for March and April.

But the band's manager Chris O'Donnell told NME that the band's May schedule is now almost complete. He said: "We've already set the vast majority of the May dates, and all that remains is to firm up the London concerts. As soon as they're fixed, we'll be announcing the whole tour." He added that the name of Lizzy's new guitarist will be revealed within the next two weeks, "as soon as one or two contractual problems are ironed out".

Ronnie Lane's new outfit on the road

RONNIE LANE has now completed the line-up of his new band, and set the first 14 dates in their debut tour. Joining Lane in the outfit are Alun Davies (guitar), Henry McCullough (guitar and mandolin), Charley Hart (violin and accordion), Ian Stewart (keyboards), Chrissy Stewart (bass) and Bruce Rowlands (drums). Their first single 'One Step' is released by Gem Records on January 25 — it's taken from their upcoming album, as yet untitled, due out in March.

Confirmed dates are Nottingham Trent Polytechnic (January 30), Durham University (31), Edinburgh Student Centre (February 1), Newcastle University Refectory Ball (2), Redcar Coatham Bowl (3), Leeds Fforde Green Hotel (4), Sheffield Polytechnic (6), Chelmsford Communal Block (7), Cambridge Corn Exchange (8), Bournemouth Winter Gardens (9), Stafford North Staffs Polytechnic (12), Manchester Main Debating Hall (13), London Victoria The Venue (15) and Hatfield Forum (16). More gigs are being finalised and will be announced shortly.

Rainbow tie up Wembley date

RAINBOW have now confirmed their date at London Wembley Arena, the highlight of their British tour next month — it's on February 29, the date originally announced! There was some confusion over this date, as apparently it had been provisionally booked by a boxing promoter, but he has now dropped out — and Rainbow are definitely ON. Tickets will go on sale at the box-office next Monday (21) priced £4.50 and £4. Or they may be obtained by post from Ticket Machine, Rainbow Concert, PO Box 4TL, London W1A 4TL — postal orders only made payable to 'Rainbow Concert', enclose SAE, and add 45p booking fee for each ticket.

GILLAN GIGS

GILLAN are playing a short series of concerts in early March to promote their new single 'Sleeping On The Job', planned for release at the same time. After touring Germany in February, they return to headline at Aylesbury Friars (March 1), Southampton Gaumont (2), Glasgow Apollo (4), Edinburgh Odeon (5), Newcastle City Hall (6), Liverpool Empire (7), Manchester Apollo (8), Birmingham Odeon (9) and London Rainbow (10). Tickets are on sale now priced £3.25, £2.75 and £2.25 (London); £3 and £2.50 (all other venues).

Bardens forms his own band

PETER BARDENS, former Camel leader and keyboards player, is going on the road next month with his own band. The venture ties in with the release this weekend of his solo album 'Heart To Heart' on the Arista label. Joining him in the line-up are Gus Isodore (guitar), Stan Scriviner (bass) and Mel Collins (reeds) — all of whom played on the LP — plus Trevor Morais (drums). They make their debut at London Victoria The Venue on February 8, and other dates are being lined up. After leaving Camel, Bardens spent a year touring with Van Morrison, as well as co-producing his 'Wavelength' album.

Matchbox striking

MATCHBOX have drastically curtailed their New Year gig schedule in Britain, due to the success of their single 'Rockabilly Rebel' in seven European countries, where they'll now be touring extensively through January and February. As a result, they now play only four UK dates during the next two months — at Bristol University (tomorrow, Friday), St. Austell New Cornish Riviera (Saturday), Southampton Guildhall (February 23) and London University (29) — despite the fact their new Magnet single 'Buzz Buzz A Diddle It' is released this weekend.

However, they are set for a headlining tour in March, for which the first confirmed venues are London Chelsea College (8), Leeds Fforde Green Hotel (17), Birmingham Town Hall (18), Stratford - on - Avon Toll House (19) and London Southgate Royalty (20). Then on March 29 they begin a 'Rockabilly 80' tour, co-headlining with U.S. veteran Mac Curtis and covering major venues in Holland, Belgium, France and Britain — including the Wembley Country Music Festival on April 7. Matchbox undertake their first tour of the States and Canada later in the spring and, as a prelude, their 'Rockabilly Rebel' single will be issued there in late March.

IN BRIEF

DAVID BOWIE now seems unlikely to perform in Britain this year, despite reports eleswhere last week that he's being lined up for dates in April or May. He had been expected to do some concerts here as part of a proposed 1980 world tour, and the chances appeared to have increased with the success of his single 'John I'm Only Dancin' (Again)' But an authoritative source said this week that there's "only a five per cent chance of Bowie performing in the UK this year."

UFO have added a fourth night at London Hammersmith Odeon to their current tour — it's on February 7, the three previous gigs there (3-5 inclusive) having now sold out. Their new album 'No Place To Run', out this week on Chrysalis, is available in six different coloured sleeves — green, blue, yellow, purple, turquoise and black.

ELLEN FOLEY may have to delay her projected UK visit which, as reported two weeks ago, was planned for February. On New Year's Day she took a tumble from her motor-bike when out riding near Palm Springs, and suffered a broken arm and mild concussion. At press-time, she was still awaiting a doctor's report on whether her proposed tour schedule would have to be revised.

THE PIRANHAS continue their current 'Space Invaders' outing at Kidderminster Town Hall (tommorow, Friday), London Herne Hill Half Moon (Saturday), London Leicester-Square Notre Dame Hall (January 21), Shrewsbury Cascade (23), Hull University (24), Sheffield University (30), London Mile End Queen Mary College (31), Eastleigh Crown Inn (February 2), London University Union (8) and Brighton Art College (9).

BLAST FURNACE'S REVENGE continue their current round of London gigs playing Covent Garden Rock Garden (this Saturday), Islington Hope & Anchor (January 25) and Camden Dingwalls (February 2), with more to follow. The band's line-up comprises John Mackie (drums), Andrew Heart (bass and vocals), Billy O'Neill (guitar) and Blast Furnace (vocals, guitar and harmonica).

ELLEN FOLEY 'n' BLAST FURNACE

CHARLIE FEATHERS, the U.S. rockabilly artist, plays his only British club date at the Royalty Ballroom in Southgate on March 6. Other acts lined up for the North London venue include The Cruisers (tonight, Thursday), Rockhouse and Rusty & The Renagades (January 24), Dave Taylor (31), Freddie 'Fingers' Lee (February 7), The Rockin' Shades (14), Johnny Storm with Memphis (21), Flying Saucers (28), Johnny & The Jailbirds (March 13), Matchbox (20) and Crazy Cavan (27).

LITTLE BO BITCH, whose second Cobra single 'Take It Easy' is released this weekend, play Barnstable Queen's Hall (this Saturday) and Newbridge Memorial Hall (Sunday) prior to leaving for a two-week European tour. A new series of UK gigs begins in mid-February, and details are at present being finalised.

SCREEN IDOLS, the new five-piece outfit launched by former U-Boat leader Woody Woodmansey, have a couple of one-nighters this month — at Nottingham Boat Club (this Saturday) and Hull College (January 25). After recording sessions next month, they'll be setting out on a major tour in mid-March.

SORE THROAT — who preview material from their upcoming Hurricane album, as yet untitled, on BBC-2's *Old Grey Whistle Test* next Tuesday (22) — spend the whole of next month on the road. First confirmed dates are Kingston Polytechnic (February 1), Norwich Cromwells (19), Ripon College (23) and London Queen's College (29).

THE V.I.P.'s begin a new one-nighter series at London Clapham 101 Club on February 1. The band, currently negotiating a record deal with a major label, will be gigging for two months — and other confirmed dates next month include London Herne Hill Half Moon (2), Basingstoke Technical College (15), Nuneaton 77 Club (18) and London Southbank Polytechnic (22).

THE GLADIATORS, currently in Britain to record a new album with Eddy Grant producing, have been booked for two last-minute shows at London Victoria The Venue this Friday and Saturday (18-19).

THE DUKES, whose newly-launched career looked to be in jeopardy when guitarist Jimmy McCulloch died last year, have now found a replacement. He is Mick Grabham, formerly with Procol Harum, and he joins the line-up of Miller Anderson, Charlie Tumahai, Ronnie Leahy and Nick Trevisick. The band have been added to the Wishbone Ash tour starting this weekend, and their new single 'Leavin' It All Behind' is issued by Warners on January 25.

LINDA LEWIS has cancelled one of the dates in her UK tour announced last week — at Reading Hexagon on February 23. But several more gigs are being finalised.

MARVIN GAYE rounds off his current UK tour by playing a special London show at The Venue in Victoria on February 7. Tickets are on sale now, priced £15 (that's right, fifteen pounds).

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Sunday 20th January 75p **KLONDIKE PETE & THE HUSKIES**	Thursday 24th January 75p **NINE BELOW ZERO**

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19th Jan. Top Alex, Southend
20th Jan. Dingwalls, Camden Lock
22nd Jan. Thomas 'A' Beckett
23rd Jan. The Venue (support to the Inmates)
24th Jan. Hope & Anchor, Islington
25th Jan. Two Brewers, Clapham
26th Jan. The Bridgehouse (with The Blues Band)
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More Live On Page 34!

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LIVE!

Who Can I Turn To?

Blondie

Hammersmith Odeon

THERE's a war going on, with Blondie its conscientious objectors.

'77 left them slung between lukewarm press and audience indifference. 1980 meets them with — drumroll! — mindless adulation and the whole bodyguards/hysteria/£30-a-tout-ticket routine, plus a barrage of critical mortar-fire. Saturate the airwaves with formula hits, and familiarity breeds contempt.

So now we have that age-old riddle (the one The Police are having to contend with): how can anyone reap so much from so many by apparently doing so little? Success can't escape scrutiny, which leaves people bemused, trying to reason it all out, either to satisfy some disparaging hunch that the Blondie myth is just a tangle of contradictions (inevitable, really) or just as a desperate attempt to wedge wads of verbal stuffing behind poster-thin faces to assure themselves that they're not getting conned.

Did I say *conned?* Seeing Blondie live after all this time is like letting someone steal your wallet 'cos you feel you *deserve* it for carrying money in the first place. I leave, hating myself for having even harboured the most meagre expectations.

For the first half of the set I can hardly believe that they're so cold, so stilted and wooden, a sharp reminder that — given the time, the money and the incredible commercial song-writing talents (make no mistake, I've loved almost all the singles; still do) — Mike Chapman's managed so successfully to solder together a mass of frayed ends into a pure crystal-pop setting for a precariously fragile, not to say downright gut-less, pure pop voice.

You tend to forget that, in a studio, it's easier to weld a '60s innocuous teen rootbeer romance with a raddled late '70s junkie pallor, or a jumped-up all-American 'punk' pacing with a New York chic meets Lambert & Butler-type 'weird' acrylic sheen. It's all more credible when the pantomime itself isn't being paraded before your very eyes.

On stage, Blondie sprawl in an ungainly heap between these four compass points; points that wouldn't seem so significant if the group could actually play better, or at least inject a modicum of muscle into the bulk of their material. Most of the set does little to dispel rumours that — even after three years — they're still the most characterless band on hand (though not on record).

They even look characterless, deliberately, I assume, to bolster up The Blonde.

Chris Stein's in a parallel lines T-shirt; Harrison and Destri are dressed like precocious campus rejects; drummer Clem Burke is in purple tonic suit, and Frank Infante wears a truly appalling one-piece perma-press jump-suit. Debbie wears a pink drape coat and slinky black dress and looks stunning when just standing still, framed by a massive four-sided lighting rig with a mainbeam glancing off her hair.

Together they look like a string of puppets, jerking uneasily through the expected motions to express some kind of involvement.

Debbie pouts, shimmies around, jives self-consciously and sings with a curl of her lip. I'm amazed she's so graceless. Watching her charge clumsily out on a duckwalk howling *"Twenty-five tons of hardened steel"*, I lapse into a cold sweat.

You name it, they played it, and if you like it, it's ten-to-one they didn't do it justice, the worst offender being the kind of 'medley' treatment meted out to 'Denis' and 'Eat To The Beat'.

On the rare occasions they get the tempo right, and actually muster up some interplay in the ranks, they're almost rousing — 'Hanging On The Telephone', 'Accidents Never Happen' and 'Sunday Girl' (despite Debbie getting ferociously bear-hugged by one of the faithful; female, as it happens). But mostly the credit's due to the strength of the melodies themselves.

Ending with Bowie's 'Heroes', bringing on a withdrawn Robert Fripp to add a meticulous guitar part, seems a strange, ambitious and ultimately fruitless venture, Deb being better suited to vocals than voice-over.

It's as simple as this: Blondie aren't a live band, never were and probably never will be. Whether or not this tour is making more dreams than it's breaking, my advice to Harry/Stein is to hang in there and become the Becker/Fagan of the video age, or Die Young, Stay Pretty.

Charades like this we can well do without.

Mark Ellen

Pic Pennie Smith.

"No, Mr PR man, don't tell me it took the NME two days to get one pair of tickets out of you or I'll start crying again."

Sector 27

Liverpool

NIGHTMARISH visions of swastikas in my head and plans for everyone . . .

In late '77 and early '78 the musical climate was like a leather-jacketed Appian Way with disillusioned punks being rebellious and doing nothing. But 'We Ain't Gonna Take It', the dirge went and then grammar schools and earnest young rockers joined in, buzzing with the idea of being a musical Audie Murphy. The Tom Robinson Band were the Christian soldiers, and the private image of yourself as a disciple in Doc Martens and denims was too flattering and self-righteous to refuse.

There was one thing that went unnoticed in all the rank forming, bully beef and test match score fervour: the music was tired, ponderous, cliched. And Christ it was DULL.

The sentiments were admirable; Robinson began by pointing out injustice and brutality with documentary clarity, but he blew it all by adding an old man's music. It was a lovely package; unthreatening, wholesome rock which reduced the words to a war comic strip.

Two years on, Robinson's back with a new band, hoping to explore newer musical directions with the "neutrally named" Sector 27.

They opened with 'Take Or Leave It', a basic stroll with a chorus that exudes the regulation hey-ho, three cheers glee. The music is rearranged, however; the sound is uncluttered with the guitar not blanketing the bass and drums, both of which are toppy and moving. The rhythm of the song has no sway, like most rock music it's the soundtrack to the rat race, for all its devil may care implications.

If S27 and just about every other band in Britain (bar PiL) would base their music on their heartbeat and not on thrombosis, they might *just* sound suss enough to wield some power.

When Robinson sings, leaving the tackling of the mythological stringed dildo to the useful (as in Marathon Bars and Coke) Stevie B, the noise stands a chance. But when the rhythm/lead guitar tribal rite is performed, predominantly later in the set, its Feedback! Solos! Windmilling! This was what the charming, bespectacled dears had come for — to clench their fists with Brer Tom and *Be Positive*.

They're catered for, reassured and stroked to the point of purring by Robinson and, in 'Bitterly Disappointed', they have their life's problems glorified in song. Exams, playing the radio too loud, concerned mummies and daddies. The accompanying tune is inevitably stupid, and the promise of some aspects of S27's sound (notably the guitar and bass) disappear into a fog of conventional mundanity.

The band strike up a hideous ska based riff while Tom dons a flying-jacket, saunters to the mike and starts a rap (of sorts) as a *Daily Stareotype* 100 per cent male chatting up a girl who appears (to him) to be a lesbian. It ends with the girl throwing her drink at him and walking off, with the Sperm Donor left bewildered and fuming. This received wild applause, but earlier on in the evening when a girl had climbed on stage to scream into the microphone, the glans-head brigade in army sweaters had bellowed, "Get 'em off".

This is precisely why I think Tom Robinson is wasting too much of his own time: he's *too* reasonable. He knows he's got a valid point to make, but in his humble attitude to warped, smug shits like these and his adventurous, embarrassed musical explorations he seems timid, worried about upsetting the converted.

A lot of people must use Tom Robinson (in all his goodness) to bolster their invertebrate, frightened existence. For his sake and theirs, Tom Robinson should deny them of it.

He should stop 'rocking' and play music that's his own.

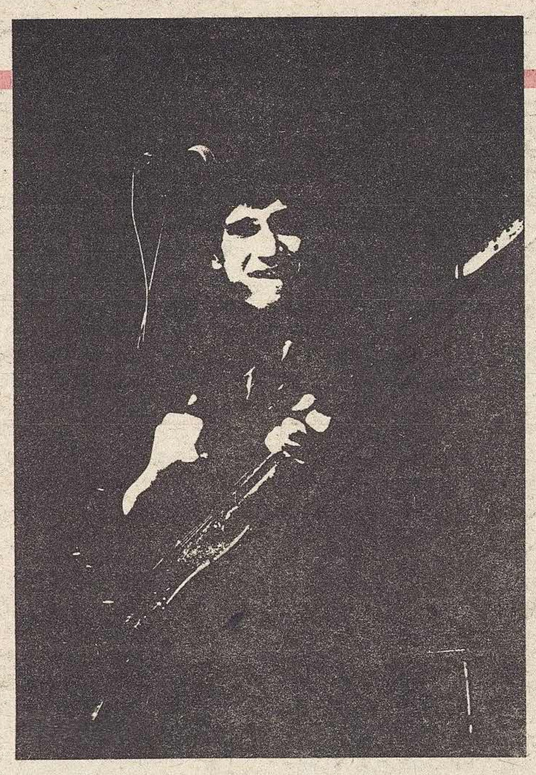
Kevin Fitzgerald

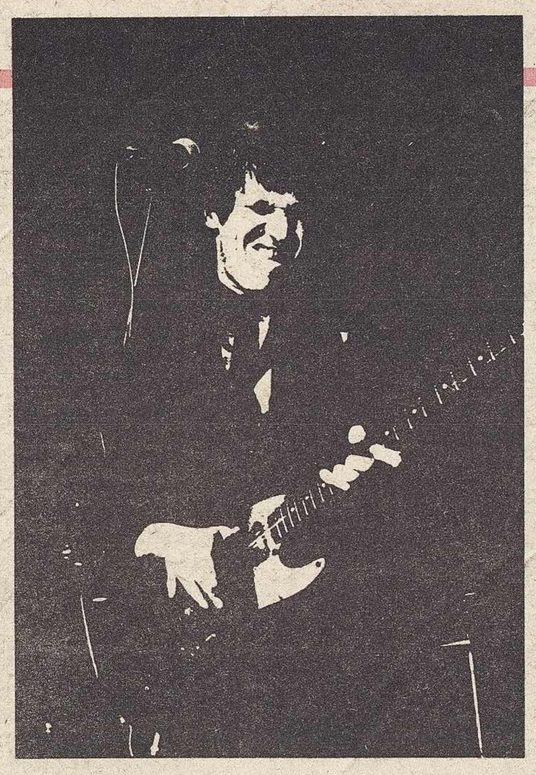
Annette Peacock

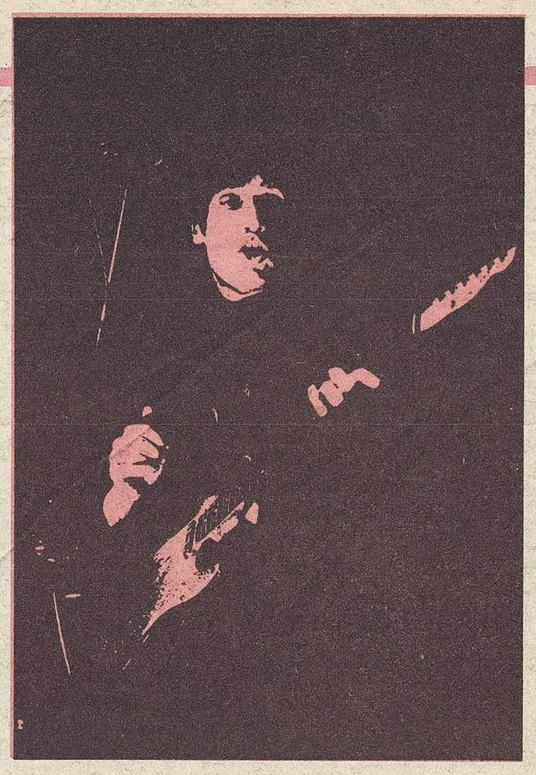
The Venue

IT MAY just be an unfortunate coincidence but the last two times I've been to The Venue

Wilko Johnson. Pix Anton Corbijn.







Wilko Johnson
Blast Furnace's Revenge

The Venue

BLAST Furnace are back with a vengeance — in name and style, and hammered the fact home tonight with a set that went on and on and *on*. Perhaps no-one told them they were the support band, or perhaps they were just demonstrating that even if they were billed second it didn't mean that they had any less to give.

From the moment they struck up, people clustered around the stage, eager to get close and investigate. It wasn't long before they were dancing, having been convinced that this wasn't a band that were going to be content with polite applause, a pat on the head and being sent on their way to make room for the headliners.

Tonight was straight competition between two pure and red-blooded R&B bands which created a crazy hedonist atmosphere that remained unbroken between sets.

Blast Furnace's Revenge thrashed out a rhythm that was rarely tempered except, notably, on 'Rock 'n' Roll Fairy Tale' — an ode to Mott The Hoople? — with corny subject matter and matching lyrics, but an instantly likeable and memorable melody.

Back in action with 'Who's Been Talkin' ' and 'Death On The Highway', featuring slicing guitar work and a spirited but controlled backline, Blast Furnace, when not singing, was blasting away on harmonica, injecting a healthy dose of bluesy swagger. He seeemed more at home on a larger stage (after seeing him previously at the small, cramped Nashville, with a dodgy sound). The best thing about The Venue is its superior quality sound and lighting — although this can also work against an inexperienced or ill-practised band, showing up every flaw.

But BFR were well prepared, and performed like real pros, with Blast himself a natural showman, playing to the audience and the lights to the full, reaching even the cynics at the back of The Venue.

But no matter how slick, fast and invigorating, after half an hour or so attention started to wander. And when people begin to wonder how much longer a band is going to play, it's time to stop. Yet 'Down In The Basement', an authentic old-time R&B, revived everyone, and the encores, Bowie's 'Watch That Man', 'Cross Cut Saw' and 'Me And The Devil' provided a rousing and exhilarating finish — but . . .

It was obvious that BFR tried to ram too much down people's throats in one go. Their set needs trimming down so that the audience will not feel that the band have totally exhausted themselves, but that they have more to offer — next time.

There was never any doubt that Wilko would bring the house down though.

Stripped down to the bare bones of guitar, bass and drums, he and his Solid Senders proved that they could still turn out a full, muscley set, and, like Blast Furnace before them, they plunged straight into rootsy blues, in Wilko's case with 'Walking On The Edge'.

Careening away from the traditional only a few numbers in, 'Dr Dupree' showed up a startling bleak but moving side to Wilko as he ripped out the rhythm with fluidity. His face and movements were set and unnatural, as always, making him look, from the back of the venue, like a wooden marionette, his familiar chopping guitar style complementing this. But he was obviously controlled by skilled fingers on strings.

Down front his boyish appearance — overgrown basin cut and hand-me-down suit one size too small — belied his aged looks. But he shows no signs of letting up yet. His crazed, rebellious solos fired him across the stage, ricocheting off bass and drums and spinning back on his heels, whilst never missing a note, and his voice was as biting, and at the same time reassuring, as ever. Linton Kwesi Johnson's words, uttered by Blast Furnace earlier — *"There's war amongst the rebels, madness madness war,"* — which I failed to see the relevance of in BFR's set — seemed more appropriate here.

In 'The Whammy' something somewhere seemed to take a demonic hold of Wilko. His red and black guitar spat fire, and clutched against Wilko's red and black attire, seemed to become almost a part of the man. 'Hoochie Coochie', 'Paradise' and the old Feelgoods' number 'Back In The Night' were packed in tightly towards the end of the set, leaving no room for thought or criticism.

If anything, he could have played on a bit longer, the energy and enthusiasm was still there in an audience obviously long addicted; but Wilko knew when to stop, leaving an audience not quite satiated, but with pleasantly lingering after-effects that said that here was an experience to be tried again.

An experience — it's the only way to describe Wilko Johnson and his Solid Senders.

Deanne Pearson

Crimethink inna reggae music

Misty

Dingwalls

PROPHECY is revealing. The decade dawns predictably cold, with Eurasian troops claiming territory from Eastasia, Oceania in speculative grip and with the citizens of Airstrip One destroying its nights in telescreened dance hall interiors.

Obstructing the doors causes delay and can be dangerous! Dingwalls is staging a benefit for Release, a Ministry of Truth institution established at the onset of the Revolution, when shaggy young Dantons would perch on the steps of Victory Square and declare, hey man, Phil's been busted, and duly contact the forum's Notting Hill HQ.

The bar is filling up comfortably and many Inner Party members are to be seen, not disincluding a peer of the realm, as well as lawyers, doctors, lysergists, journalists, camera carrying citizens and the house artist, a man with a beret. A citizen named C. P. Lee sings on the telescreen. Legislators peddle cheap literature, pamphlets and badges from a stall.

Here too, movement personalities and other sinister figures from the underground, experience centres and arts laboratories. The defamed Implosion experiments of the late '60s. Covent Garden 1968. Chalk Farm 1971. Elgin Crescent 1973. Making the world safe for ethnic basket weavers.

My assignment is to report the activities of Misty, a group of black dissidents believed to be preaching crimethink through the medium of reggae music.

Misty have achieved great distinction in the past year or so, arising out of their involvement in the Southall risings and have become greatly beloved by the New Left for their assiduity in matters of rocking against racism and legalising cannabis.

They reflect the mood of the times, or is it the mood of man? First they extol the virtues of Liberty on a doleful opener entitled 'Set The Captives Free', then they tell of man's injustice to man: *"East, West, North and South, murmurs and rumours of war."* The song is called 'Oh Wicked Man'. The sentiment is to recur throughout the evening; lead singer W. Tyson making its frequent declamation.

Misty are a sizeable outfit, with four front singers, the lead pair bearing the resemblance of brothers. In addition, a band of five or six musicians provide robust accompaniment. A lean saxophonist makes pleasing noises with his instrument.

A faction of associates guard the stage entrance and interject occasional tributes of assent throughout the proceedings. Amid them stands the notorious Clarence Baker, victim of a fractured skull at Southall and formerly the quietest spoken, the most amiable of all the Misty entourage, more a manager than a militant.

These days citizen Baker no longer wears a suit, he has grown his locks and is crowned with a woollen tam. He bears the aspect of a sufferer, hovering backstage and echoing choruses of songs like 'Death In Sodom And Gomorrah' and 'See Them A Come (But We Nah Run)' with a vehemence that leaves scant grounds for doubt.

But it is to the singular double vision of the two Tyson brothers that the eyes eventually rest each time. Onstage, the struggle has taken physical aspect, with the twins front line combatants. The lead singer, the bigger of the two, leaping in derisory gesture, his huge hands flapping the air, seemingly egged on to greater defiance by his brother's close presence.

Every tune sends an electric charge thrilling through the watching, dancing, admiring audience, who respond with vociferous applause. Misty have long been one of the principal exponents of live reggae in the UK and this night they are receiving their due in approbative currency.

Penny Reel

the show has been nearly an hour late in starting and the place wretchedly cold. It's not exactly rock's cheapest watering-hole so a less, er, sadistic attitude towards patrons might seem to be in order.

I mention these circumstances only because I suspect they were partly responsible for Annette Peacock's performance, in some ways an excellent affair, leaving me quite unmoved — as cold on the inside, I shudder to recall, as I felt on the out.

Peacock is an enigma. Rooted in the avant-garde jazz of the late '60s, she's edged into the rock scene in the last 12 months with two coolly idiosyncratic albums that are *very* left-field. 'X-Dreams' and 'The Perfect Release' comprise whimsical collections of conceptual games spiced with a chaffing eroticism and set to a sprightly, if relatively conservative, blend of rock, blues and jazz.

For me, the appeal of these records comes from their languid, laconic intimacy — attributes which, on reflection, were never likely to translate well to live performance.

It didn't help that Peacock chose to wear tight leather pants and prowl around the stage in what seemed like a bizarre parody of Legs & Co, slipping through a gamut of sexual poses that were stylised to the point of irony (or fetishism).

The explanation, I guess, is that Peacock uses her performance to play with sexuality just like she uses her lyrics to play with ideas, and her music to play with the boundaries between categories. Each, in a different way, is a knowing kind of tease, an undermining of expectations. The point is that tonight these ways were not merely different but seemed mutually exclusive — her mode of performance cut right across the drift of songs, turning them into a bizarre game and emptying them of much of their seriousness.

Admittedly, this was far less true of ballads like 'Too Much In The Sky' which she sang straight and to good effect, than of discursive tracks like 'Survival' or 'American Sport' which required her to declaim quasi-philosophical theses to the audience and resulted in a curious hybrid of poses, as if *'The Book Programme'* were being presented as a rather *risque* pantomime.

Her seven musicians were uniformly excellent, producing a sound closer to the heavy-duty jazz-funk that embellished 'The Perfect Release' than the spikier eclecticism of 'X-Dreams'. Solos were brief and telling; group interplay deft and fluid; and steel drums and the trio of percussionists outstanding.

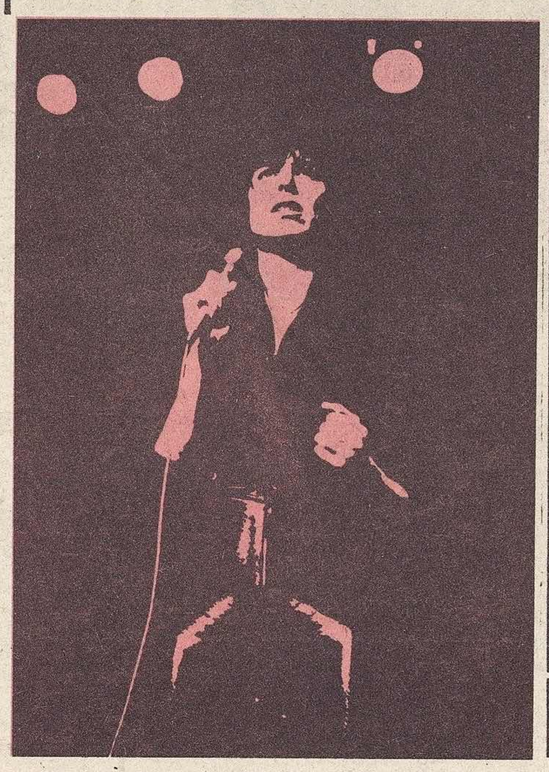
Despite this technical expertise, the music retained a slightly cerebral feel, a clinical funkiness that may have been appropriate to the delicate precision of the lyrics but was easier to admire than to enjoy.

As was the whole gig, which finally came out a little too arch and self-regarding.

Those elements of warmth and emotional commitment which maintain the necessary ambivalence of the records were lost on stage, their substance drained by Peacock's distancing performance and a set that consisted of nothing more than a series of very clever games.

But, who knows, had I been warmer myself at the outset, I might have found it easier to enter into the spirit of play.

Graham Lock



Annette Peacock. Pix Anton Corbijn.

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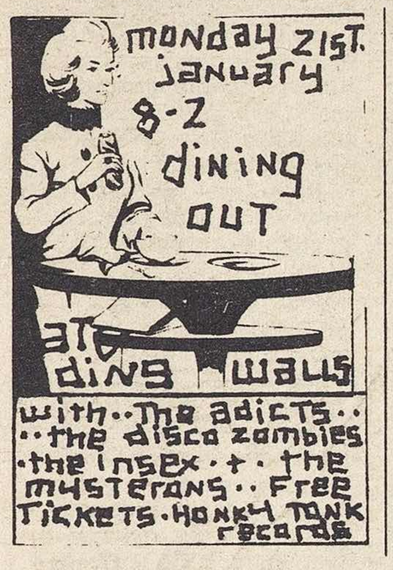

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■ From page 7

happen. If we wanted to utilise all the marketing resources we could make 'A Lot More Money', a lot more cash-in stuff. But, "— derisively —" that's going for a real cheap one. You shoot your integrity out the window. . . Because we're internally very. . . well, we look after our own affairs for a start, so we don't have anyone feeding us a load of bullshit on how great we are. . . So we're constantly having to make our minds up ourselves, which keeps you open. . . And I think that's kept us relatively sane.

"Of course, there *is* pressure. And you just have to hang on to the same thing as you've hung on to for the last however many years it is. You just don't presume that you're anything special, ever. As soon as you do that, then forget it.

"There's a lot of natural energy in this group. Without it it wouldn't work. It's apparent to me that onstage there's just genuine rapport. We know what numbers we're going to play next, but in point of fact it *is* relatively different every night. We need the subtleties that go on between us onstage. We *need* to look at each other and know you're looking at someone and it feels good. I enjoy myself as much now as I ever have. It has *nothing* to do with how much money you've made or how well you're doing.

"I really don't think we'd be doing it if we weren't enjoying it. And equally I know there are lots of people that make the choice to continue doing it, presumably because they're making a lot of money.

"This band," he adopts a Mancunian accent, "has got *guts* in it!"

Warners presumably wanted to do a huge number on 'Tusk' to equal 'Rumours'? The advertising campaign, etc. . .

"I think with any record company you have to just acknowledge that they want to make the record successful. And their measure of success is *money*. It would be naive of me to say we're totally oblivious to how much money you can make. But the music comes first — everytime. Then maybe you make some money. A lot of people approach it with 'This is the sort of music we're going to do to make the money'. And I. . . *shit on that!*

"Because then the point of the music is lost. Gone. Totally. Because you're doing it just to make money. And people panic" — adopts drongo voice — 'We've got to sell so many units'. Give yourself a break. Please yourself. You might not go on selling billions of albums ...

"To me an artist with a huge amount of integrity is Neil Young. He's doing exactly what he wants to do, he's always done that, and — you know that? — he's still bloody successful, too. Because people acknowledge the fact that he has artistic integrity, period.

"He's still great, still pumping away up there, still interested, still looking to grow. I remember talking to him and he was absolutely intrigued — he'd even been to England — by all the punk rock things. You should use anything that comes past you. You should be open to all influences. And in turn you can then put out something which is really yourself — because everyone has influences: it doesn't just come from out of the sky. There are always reasons for everything.

"Music is a development of a whole load of things. As soon as you stop developing, then forget it. I mean, all the recent success has been very, very gratifying. And it's also really nice to know that you're not just jacking yourself off. First of all, we're pleased because it's happening just for us five people; then it's incredibly nice to know that other people really enjoy it, too, for however long they enjoy it.

"But, anyway, I'm repeating myself, but it means a lot to all of us."

AN hour or so later I'm sitting in the living-room of Stevie Nicks mock-Regency suite.

Stevie is drinking large Remy Martins and appears to have something of a bad head cold. I ought to tell you what she's wearing but I can't remember; I can't keep up with all these changes. Certainly the most loopy member of the band, she suffers from having lived for too long on the West Coast. Her patriotism and belief in America is quite absurd, though I'm sure she'll never see that, and wouldn't think of it in those terms anyway. She'll be good on chat shows in a few years time.

On the Buckingham-Nicks album, released by Polydor in 1973 to no great success, there is a dedication to "A. J. Nicks, the grandfather of country music". A. J. Nicks was also Stevie's grandfather.

"He was a country singer and songwriter," she explains, "very into it. He wanted to take me on the road when I was four. But my parents wouldn't let him and he wouldn't speak to them for years. We actually sang together when I was that tiny. He was definitely the one who first got me interested in music."

With her penchant for writing numbers like 'Rhiannon' and for Isadora Duncan-like stage moves Stevie Nicks is always, often not without irony, referred to as "the *mystical* member of Fleetwood Mac". No doubt, this is why — before we can begin the interview — she drapes all the lamps with antique shawls or scarves.

"But there's always been a very mystical thing about Fleetwood Mac," she responds, "when I first joined Fleetwood Mac I went out and bought all the albums — actually, I think I asked Mick for them because I couldn't possibly afford to buy them — and I sat in my room and

■ Continues page 39

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ADD £1.50 per item (surface mail)
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Please pay by International cheques money orders only, payable in English pounds through an English bank to S.I.P.
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Due to the prevailing financial situation all goods must be paid for in English pounds.
PLEASE ALLOW 10 DAYS FOR CHEQUES TO CLEAR
TRADE ENQUIRIES WELCOME
NEW! S.I.P. Illustrated Catalogue Now Available
Send 50p plus 9" x 7" S.A.S.E. FREE!! Catalogue send with every order
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CARNABY STREET MOD

Girl's suits in stock in black and white. Plain black skirts in black, grey, navy & white. Just in skirts in Prince of Wales check. Size: 8-16 skirts: £6.99. Suits: £18.99

Harringtons in black or blue, Size: XS, S, M, L £9.50.

Men's trousers in stock, 15" bottoms, black, navy, grey, brown. Size: 26"-36" waist. Trousers: £10.99. Just in Sta Press trousers in black or beige, also in Prince of Wales check £11.99. Sta Press only in size: 26" - 34" waist

Made to measure at your request, any style, any size.

Mail Order:- State Waist & Inside Leg Measurement & Second Choice. Cheques & P.O. to:

ROY'S FASHIONS

1st Floor, 45 Carnaby Street, London W.1.

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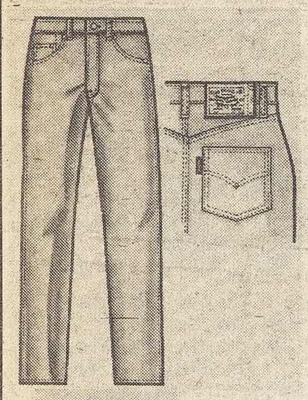
LIBRA MAIL ORDER



AMERICAN LEVIS
Levi 501 — Original red label shrink to fit, straight leg with fly button front, sizes 27-42 (inc. odd sizes)
£13.99 + 99p p&p

AMERICAN WRANGLERS
American Wrangler drainpipes in heavy indigo denim, sizes 27-34 (inc. odd sizes)
Pre-washed **£13.99 + 99p p&p**
Unwashed **£12.99 + 99p p&p**

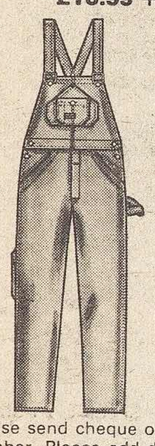
DICKIES OF TEXAS
Heavy duty western straight leg jeans in 14½oz indigo denim sizes 26-34.
Fantastic value at **£9.99 + 99p p&p**

CREST AMERICAN DRAINPIPES
Superb fitting pre-washed indigo denim with 16" bottom drainpipe. Great fit for chicks or guys. Sizes 25-36 (inc. odd sizes). Chicks state Hips. **£10.99 + 99p p&p**

BALLOON BAGGIES
Latest fashion 14½oz pre-washed denim jeans in new baggy look with 14" bottoms. Sizes 26-34.
£13.99 + 99p

LEATHER-LOOK DRAINPIPES
Western cut black PVC drainpipes. Great fit in sizes 24"-34". Chicks state Hips
Only £11.99 + 75p p&p

AMERICAN COVERALL
by Lee in superb pre-washed indigo denim. Sizes 24-34 (inc. odd sizes)
£22.99 + 99p p&p
by Dickies of Texas in the latest baggy fashion. Great for chicks or guys, in royal, khaki, red, or Lincoln green. State 1st and 2nd colour choice. Chest sizes 36-44 (34 in Lincoln green only)
£16.99 + 99p p&p



AMERICAN DUNGAREES
by Lee, best quality denim baggy look dungarees. Sizes 25-36 (inc. odd sizes)
£14.99 + 99p p&p
by Washington D.C. all American baggy-look dungarees. Sizes 26-36.
Only £10.99 + 99p p&p

Please send cheque or PO made payable to LIBRA. Access welcome, just send number. Please add double postage and packing for overseas orders. Send to **LIBRA Mail Order (Dept NME), 15 Shrubbery Road, Streatham, London SW16. Phone 769 4861.**

Money back guarantee on goods returned within 7 days unworn.

Shop open Monday to Saturdays 10am-6pm.
Personal callers welcome
Send s.a.e. for catalogue
Also at **Jeansville,**
20/22 Streatham High Road, SW16

PRIESTLEYS

T-SHIRTS	T-SHIRTS	T-SHIRTS
1 God Save The Queen	26 Johnny Rotten	
2 UK Subs-Stranglehold	27 Cash Pussies	
3 Clash-Stage Pic.	28 Siouxsie	
4 Undertones	29 Motorhead	
5 Only Ones-Serpent	30 Metallic KO	
6 Fashion	31 Bob Marley	
7 B52's	32 Angelics	
8 Specials-Gangsters	33 Adam Ant	
9 Pretenders	34 Ramones	
10 S.L.F.-1)Fingers	35 ATV-Vibing	
11 S.L.F.-2)Flame	36 St. Hussle	
12 Quadraphenia-Scooters	37 Jam	
13 Iggy-Topless stage pic.	38 Devo-DA	
14 Gary Numan	39 Springsteen	
15 Sid-Cowboys	40 Patti	
16 N.Y. Dolls	41 Eno	
17 J Thunders	42 Magazine	
18 Lonesome No More	43 PIL	
19 CO2	44 Police	
20 Children On Stun	45 Red Noise	
21 Bowie-Low	46 Ultravox	
22 Bowie-LP Graphic	47 The Who	
23 Clash Gun	48 Gang Of Four	
24 Sid and Nancy	49 Heartbreakers	
25 Ian Dury	50 Brighton Mods	

51 Priestley's Boy

All T-Shirts £3, Sweatshirts £5.95. FREE POSTAGE!!! State S.M.L. Cheques, POs payable to:

PRIESTLEYS T-SHIRTS
Dept. N
36 BOOTHAM, YORK, N. YORKS.

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The Who In Their Own Words	£2.95	(55p)
Decade Of The Who	£4.95	(95p)
Jam Songbook	£1.95	(50p)
All Mod Cons	£2.50	(50p)
Rush/Motorhead Mag	85p	+ SAE
Sex Pistols File	£2.50	(55p)
E.L.O Fanzine	70p	+ SAE
Sex Pistols Songbook	£3.50	(50p)
Blondie Picture This	£3.95	(50p)
Blondie	£1.25	(35p)
Bowie Stage Anthology	£4.95	(50p)
Bowie Low/Station To Station	£4.95	(50p)
Bowie Songs Of	£3.95	(55p)
Bowie Life And Times	£1.25	(35p)
Bowie Words And Music	£2.50	(50p)
Mods	£3.95	(50p)
Teds	£4.95	(50p)
Springsteen Story	£2.50	(50p)
Springsteen Anthology	£5.25	(50p)
Kiss Paperback	95p	(25p)
Roxy Music Greatest Hits	£2.95	(55p)
Kiss Marvel Comic Specials 2 Diff	£3.95	
Marc Bolan Story	£1.95	(35p)
Siouxsie And Banshees Songbook	£1.95	(50p)
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(Dept NME)
68 St. Petersgate, Stockport, Cheshire.

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Full 25 Deb Posters
Sent each order — or S.A.E.

CARDS & POSTERS
22 Moor Street, Queensway, Birmingham 4
Add 35p p&p for up to 2 posters, + 5p for each extra one

OFFICIAL TOUR TIES AVAILABLE ON TOUR OR DIRECT FROM APOLLO

All ties black or red with white print £1.75 +25p (P&P)
Send postal order/cash/ cheque to:

APOLLO Tour Marketing,
Basement Studio,
33 Norton Road,
Hove, Sussex. BN3 8BF

(Trade & Group Enquiries Welcome)

The Birth of the Blues
or how the original Shrink-to-Fit jean was born-& all that jazz
The original Shrink-to-Fit blue jeans
LEVI'S

It's back to the good old days folks. Original Levi's are made shrink-to-fit because in the beginning they were made of tenting that shrank (in the wash or rain) They have copper rivets and button flies. 100% cotton.

Tell us your actual waist and inside leg measurement and we will send you the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. Full refund if not delighted.

£16.95 Post and Packing 90p UK. EIRE and BFPO

Cheques and PO's made payable to

Matchplace Jeans Ltd

Dept NX8 Station Road, West Croydon, Surrey. Telephone 01-686 8631
ACCESS & BARCLAYCARD QUOTE NUMBER
FREE CATALOGUE WITH ORDER OR ON REQUEST
Callers welcome at: Whistle, 21-23 Earl St. Maidstone, Kent
Levi's Store, 14 Monson Road, Tunbridge Wells, Kent
Whistle, 8 Monson Road, Tunbridge Wells, Kent, and Croydon

TO ADVERTISE RING 01 261 6172

DIRT CHEAP HIGH QUALITY PUNK GEAR

CLASH JEANS (Bondage Style) Lots of pockets and zips. Colours: black, red, green, grey or khaki.
Sizes: Mens 24"-38" W. Girls 8-18
£9.90 + *60p P&P*

CLASH JEANS now available in tartan, lots of pockets & zips. Sizes: Men's 24"-38" W. Girl's 8-18.
£12.90 + *60p P&P*

PVC STRAIGHTS in the following colours: black, white, snakeskin or pink. Sizes: Mens 24"-38" W, girls 8-18.
£6.90 + *60p P&P*

The same style straights also available in cotton drill. Colours: black, grey, khaki, green or red. State alternative colour if possible. Sizes: Mens 24"-38" W, girls 8-18.
£6.90 + *60p P&P*

TARTAN MINISKIRTS with zips.
£6.90 + *60p P&P*. Sizes 8-18

Money back guarantee if goods are returned unworn within 7 days.
Send cheques and POs to:

MAINLINE (N), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL BS15 1BS

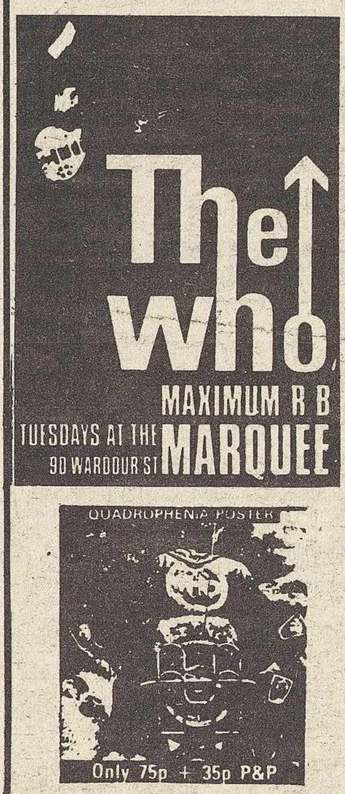
MOD INTERNATIONAL

TOP 20 MAXIMUM STRAIGHT TIES

This Week	Last Week		
1	(2)	MADNESS	(logo)
2	(3)	POLICE	(logo)
3	(5)	THE WHO	(logo)
4	(8)	SID VICIOUS	(date+logo)
5	(1)	JAM	(logo)
6	(15)	R'n'R SWINDLE	(logo)
7	(7)	SECRET AFFAIR	(logo)
8	(4)	SPECIALS	(logo)
9	(13)	MERTON PARKAS	(logo)
10	(11)	CLASH	(logo)

Bubbling under The Selecter, Lambrettas, Piss Off, Joe Jackson

All ties black or red with white print £1.75+25p (P&P)



ALL POSTERS ONLY 75p + 35p (P&P)
Maximum Speed Issue No. 8 & No. 9 out now, send 35p + large S.A.E.
Get up and Go Issue No. 2, send 20p plus large S.A.E.
Send Postal Order or cash to
MOD INTERNATIONAL
71 Buckley Close, Hove, E Sussex BN3 8EU.
Trade And Group Enquiries most welcome

TWO-TONE TROUSERS

MOD STYLE STRAIGHTS
YOU'VE SEEN THE REST
NOW TRY THE BEST!
3 GREAT IRIDESCENT* COLOURS
BLUE/RED (AUBERGINE)
GREEN/BROWN (LOVAT)
WHITE/GOLD (CHAMPAGNE)
SIZES: WAIST 28"-30"-32"-34"-36"
I. LEG 29" 31"-33"

PRICE £13.99
(incl. P/P)

Please give second colour choice and correct measurements (Get a gullible Burton salesman to do it for you!)

Chqs/PO to:—
SEEKMERE LTD (NME 1)
151 HIGH ST, WALTHAM CROSS, HERTS.
Phone: Waltham Cross 31494
Full Refund If Not Satisfied
** Two-Tone To You, Dick Brain!*

Now The Genuine Article! Superb Quality
Heavy Sheepskin Flying Jackets

Made in heavy Sheepskin with the sheep leather on the outside, pockets and seams bound in leather; large sheepskin collar with storm straps, zip sleeves and sheepskin lined pockets. Available either in brown with brown inside sheep pile or in black with grey inside sheep pile.

State size.

£75
P & P £1.50

REAL SHEEPSKIN BODY WARMERS

With Leather Strap fasteners

£19.75.
P & P £1.25

Genuine Ex-Government Surplus —
NATO Parkas

In proofed heavy cotton with warm fur fabric or quilted lining, roomy pockets and hood. Not new but in excellent condition.

State size.

£14.95
P. & P. £1.25

Brand New Tough Real Cowhide
Leather Navy Type Jackets from the U.S.A.

Colour, Dark Brown with 2 pockets, inside pocket, taffeta lining, knitted waistband and smart fur fabric collar, gusseted at back for added comfort.

Sizes 34" to 38" only.

£49.50
P. & P. £1.50

Shipped from the U.S.A.
Fabulous Disco Roller Jackets

In Cire Nylon, REVERSIBLE, with knitted collar, cuffs and waistband. Slash pockets with snap closure. Pencil pocket, warm DACRON quilt lining and heavy duty zipper. **UNISEX**

Colours: Tan/Black; Purple/White; Pink/Black; Blue/Red.

State size and colour in order of preference

£37.50
P. & P. £1.25

Genuine Brand New U.S.A. Nylon
M.I.A. Flying Jackets

As illustrated: In sage green nylon, with Orange Quilted Lining.

State size

P. & P. £1.50 **£32.50**

Cash, Money or Postal Order, cheques with order. Satisfaction or money refund. Access and Barclaycard acceptable. Please authorise and quote number.

Nashville Tennessee
Dept NME
27 Cockburn Steet, Edinburgh.

A1 ANARCHY A2 CLASH
A3 CRASS A4. U.K.SUBS
NISO A5. DAMNED
ALL FULLY TRIMMED AND ELASTICATED
175
ARMBANDS
THE JAM
SPECIALS
MODS
T1. THE JAM
T2. THE WHO
T3. THE SPECIALS
T4. MODS
ALL DESIGNS PRINTED IN WHITE ON GREAT STRAIGHT BLACK TIES!!
LOOK SHARP
TIES
ONLY £1.75
U.K. SUBS
502
999
CRASS
MODS
Lambretta
GIANT ONLY £1
SEW-ONS
THE ORIGINAL RANGE OF "GIANT" MOD AND PUNK SEW-ONS, ALL MULTICOLOR, BACKED AND TRIMMED. BEWARE OF CHEAP IMITATIONS — WE ARE THE BEST !!
P1. U.K. SUBS 12"sq. P2. 999 8"x5" GREEN & BLACK. P3 CLASH 9"x5" P4. SEX PISTOLS 10"x4" P5. THE DAMNED SMASH IT UP 9"x5" P6. SHAM 69 8"x5"
P7. GOD SAVE THE QUEEN 10"x6" P8 P8. CROSS 10"x6" — P9. TARGET 10"x10" P10. UNION JACK 10"x7" P11. SPECIALS 10"x4" P12. MODS 8"x4" P13. THE JAM 8"x4" P14. LAMBRETTA 10"x4" P15. THE WHO 6"x4" P16. MADNESS 9"x4" P17. THE BEAT 9"x4"
SO SPRUCE UP YOUR PARKA!! OR LEATHER!!
ALSO: TRADE ENQUIRIES MOST WELCOME
PLEASE ADD THE FOLLOWING FOR POSTAGE AND PACKING. 1-3 ITEMS — 20P. 3-6 ITEMS — 30P. 6+ ITEMS 40P. ALLOW 10 DAYS FOR DELIVERY. FOR TRADE DISCOUNT PRICES RING (0604) 30804 WE HAVE A FULL RANGE OF MOD & PUNK CLOTHING.
SEND CHEQUES AND P.O.'s TO: PRINTOUT PROMOTIONS, 28A ABINGTON SQ, NORTHAMPTON.
PRINTOUT PROMOTIONS

INDIGO DENIM JEANS Only £5.75 + 65p P&P
Not your actual Levi's quality but for the money you are getting a good buy. A dark blue indigo denim, Riveted pockets, flared bottoms, (35" inside leg, unfinished bottoms) Unisex sizes his 26" to 36" waist (hers 32" to 42" Hips.) Please state your size.
♦ CHEESECLOTH KURTA Only £2.85 + 19p P&P
A good quality white natural cheesecloth Kurta with white embroidery. Chest size 26"-40", girls 28"-42". Him state chest size, her state bust size.
COLOURED EMBROIDERED KURTA £2.90 + 20p P&P
Same style as above but coloured embroidery on a white natural background. Chest size 30"-42", hers 30"-44" bust. Please state your chest/bust size.
COLOURED CHEESECLOTH KURTA £3 + 20p P&P
Same colour background as embroidery. Colours navy, red, black, wine, brown, light blue, sky blue, his 30"-40" chest Hers 30"-42" bust. Please state alternative colour.
★ "SILK KURTA" £5.20 + 15p P&P ★
In natural white, blue, black, purple, turquoise, red, pink, beige, orange, yellow. All with white embroidery. Please state an alternative colour. Chest 32"-40", bust 32"-40".
CHINESE QUILTED JACKET £9.60 + 76p P&P
The Chinese look? A cotton quilted peg buttoned jacked for the colder weather. Colours: white, cream, green, black, beige, navy. His 32"-42" chest, hers 32" 38" bust. Please state size and alternative colour.
CREW NECK SWEAT SHIRT £3.85 + 35p P&P
A good quality cotton sweat shirt in colours: Navy, Sky blue, black, red, cream, white, green, grey. Please state alternative colours, his 32" to 48" hers 34" to 42" bust. Please state your chest/bust size.
Postage outside UK Double.
Please Write Your Name, Full Address, Colours and Size Clearly. All goods can be exchanged or refunded if returned unworn within 10 days. Send PO/Cheque to
SHAPES (Dept U) 252 High Street, Waltham Cross, Hertfordshire, EN8 N78.

gemini
For all enquiries and quick delivery telephone orders to 0270 214736
MAIL ORDER SCOOP !!!

Jesus
Italy's No. 1 Selling Jeans at a direct price of £15.95 (incl. VAT & p & p)
Beautifully Tailored — Top Quality Denim Jesus straight leg Jeans are available in 16" 18" 20" width bottoms Sizes available: Ladies 6—18 Mens from Waist 22"—36"
When ordering goods, please write your name and address clearly and be sure to state size(s), colour(s) etc. Your co-operation will help get the goods back to you quickly
KicKers

The Original French Jean Boots and Shoes that brought colour to jaded feet all over Europe Made from top quality Nubuck Leather with thick crepe soles for long life
Direct Price only £29.95
Available in Boots and Shoes same price.
Colours: Navy, Brown, Beige, Green, Grey and Red
Make cheques/postal order payable to: Gemini Mail Order (NME) and send to,
Gemini, 102 Victoria St, Crewe, Cheshire
Access and Barclaycard welcomed just telephone your card number
Money back guarantee if returned within 7 days
BARCLAYCARD VISA

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BONDAGE TROUSERS ● LEOPARD TROUSERS
T-SHIRTS *All Post-Free!!*
TROUSERS
TARTAN BONDAGE complete with bum-flap, straps and zips. Red, yellow or green tartan in guys' sizes 26, 28, 30, 32. Girls' 8, 10, 12, 14. (State second colour choice) **ONLY £17.95**. Also in black drill at **£17.45**.
LEOPARD TROUSERS fur fabric drainpipes. Sizes guys' 24, 26, 28, 30, 32. Girls' 8, 10, 12, 14, 16. —for best look, order the tightest size you can) **Only £18.50**
T-SHIRTS (at £3.50 and in small, medium or large). Leopard print, red or yellow. Siouxsie.
Also mod T-shirts, black/white or red/black checks.
BONDAGE T-SHIRT, zips and straps **£5.95**.

Cheques or postal orders only to
B. Leach, 50D Redcliffe Gardens, Chelsea, London SW10
All monies cheerfully refunded if not satisfied. Sorry no lists. Please include SAE with any inquiry
Overseas add 75p postage per item except T-shirts

CANNABIS LEAF
Unique Jewellery for you in fabulous precious metals
OUR FAMOUS LEAF PENDANT 1¼" high
Solid Silver Leaf on Real Silver Chain..... £7.50
1¼" Solid Silver on Silver Plated Chain... £4.95
¾" Solid Silver in Real Silver Ear Hook.... £2.00
1¼" 9 carat on Real Gold Chain..... £38.50
¾" 9 carat on fine 9ct Gold Chain..... £18.50
¾" 9 carat on Real Gold Ear Hook..... £9.50
Popular Solid Silver Leaf Ring..... £8.00
(Send size or we make it adjustable)
Join the rush and send money to:
ATLAS
2a KENSINGTON GARDENS
BRIGHTON, SUSSEX

DRAINPIPE JEANS
Heavy quality jeans size 28" - 38" W.
£10.50
S.A.E. for Catalogue
Jack W. A. Geach Ltd.,
25 Station Road., Harrow.

POSTAL BARGAINS FROM PERMAPRINTS LTD (DEPT N.M 101) P.O. BOX 201, 96 NEWINGTON GREEN RD, LONDON N.1 4RR. (Tel. 01-607 0558)
JOIN PERMAPRINTS IN MAKING 1980 A COLOURFUL YEAR

115 BLK SABBATH T-SHIRTS
ONLY £2.50 each (or 2 for £4.70)

220 DRIVE ON PAVEMENT
Heavy Cotton Fleece-Lined SWEAT SHIRTS
ONLY £4.70 each
(or 2 for £8.95)

129 CONTENTS
Cap Sleeves
ONLY £2.75 EACH
(OR £5.20 FOR 2)
ALL DESIGNS SHOWN BELOW ARE AVAILABLE ON THE ABOVE GARMENTS
Details as follows:— Colours: Red, Yellow, Blue, Black and White. Sizes: Sml, Med and Large.
(115 type T-shirts, also available in child sizes: 26", 28", 30" and 32")
When ordering state size, colour and one alternative colour

879 PATTI SMITH

876 PUBLIC STATEMENT

857 BLONDIE

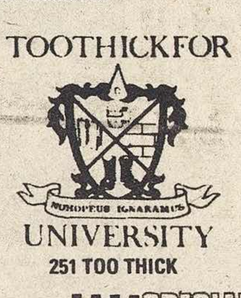
836 WILD LIFE
NEW * * DAY-GLO 1" MINI BADGES

ONLY 40p each or 3 for £1 + 15p P&P
Titles available
G. Numan, Sid Vicious, Yes, Jam, Sex Pistols, Clash, Boomtown Rats, Blondie, Thin Lizzy, Led Zep, Stranglers, Kate Bush, Status Quo, Queen, Police, Bowie, Genesis, The Mods, Selecter
TRADE AND ABROAD ENQUIRIES WELCOME
CALLING
All Clubs, Groups, etc. Have Your Own Design T-shirts
Write for details

232 REALITY

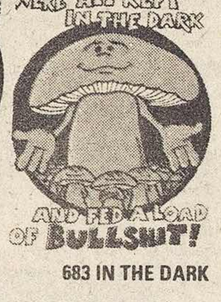
854 CLASH

869 QUEEN (Glt)

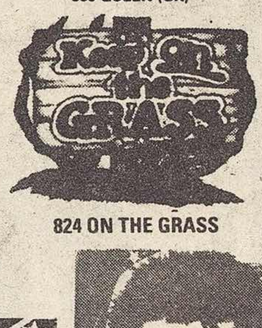
861 POLICE

251 TOO THICK

872 GARY NUMAN

763 LEAF

507 FLOYD

683 IN THE DARK

351 E.L.O.

870 BOOMTOWN RATS (GLT)

824 ON THE GRASS

825 NO FURRIES

873 SPECIALS
LIFE IS A QUESTION OF MIND OVER MATTER.
I DON'T MIND AND YOU DON'T MATTER.
230 MIND AND MATTER

539 POTTY

871 LED ZEP (GLT)

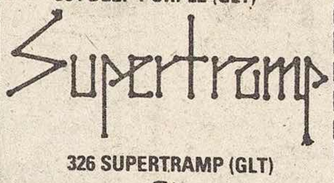
858 AC/DC

851 STRANGLERS

821 CONFEDERATE FLAG

845B SID VICIOUS

864 EDDY COCHRAN

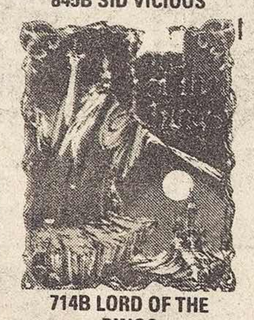
334 DEEP PURPLE (GLT)

326 SUPERTRAMP (GLT)

865 JUDAS PRIEST

860 ELVIS

134 GENESIS

853 SEX PISTOLS

849 THE JAM

714B LORD OF THE RINGS

160 CHE

538 SOUTHERN COMFORT

852 STATUS QUO

871 LED ZEP (GLT)

862 REALITY IS AN ILLUSION, CAUSED BY LACK OF ALCOHOL

186 STATUS QUO

824 ON THE GRASS

825 NO FURRIES

873 SPECIALS

828 POLICE (GLT)

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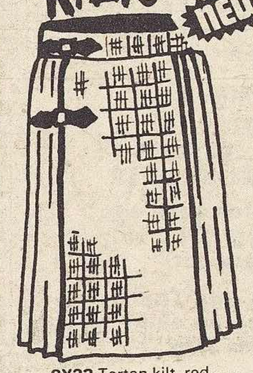

SY23 Tartan kilt, red 'Royal Stewart', plain front, pleated back, leather strap fasteners.
State waist size.
£11.50
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SY21 Male or female body-hug jersey, leggings in leopard and tigerskin print.
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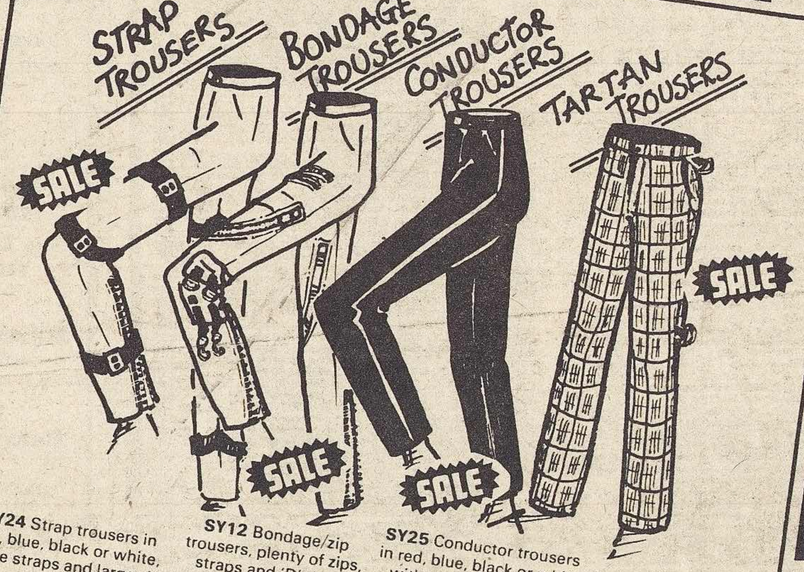

SY24 Strap trousers in red, blue, black or white, three straps and large zip to each leg.
State size.
£13.50

SY12 Bondage/zip trousers, plenty of zips, straps and 'D' rings.
State size.
Black or red.
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inc. p&p
Blue or white.
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inc. p&p

SY25 Conductor trousers in red, blue, black or white with contrasting piping along side seams.
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SY22 Tartan trousers, red 'Royal Stewart', 'D' rings on waist and knee.
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SY33 Checked sweat shirts, large or small black check on white.
State size.
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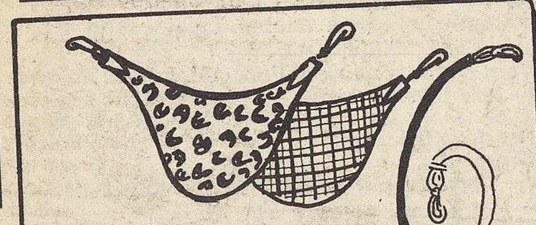

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inc. p&p

SY08 Latest style wrap-around shades in red, blue, green, black.
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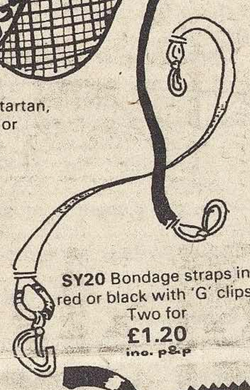

SY20 Bondage straps in red or black with 'G' clips.
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SY01 Super cool pilot style mirror shades with case.
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SY09 Unused prison ties, narrow style in black.
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T91 The Clash, black on fl. red, white shirt.

T75 Anarchy, white on black shirt.

T98 999, black and green on white shirt.

T93 Ruts, black and orange on white shirt.

T83 Question marks, white on black shirt.

T77 U.K. Subs, mauve on pink, white shirt.

T78 Siouxsie, black and pink on white shirt.

T96 Ramones, black on pink, white shirt.

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T82 Lambretta, black on light blue target.

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T95 The Who, white on black shirt.

T107 Diamonds, black on white or red shirt.

T108 Checks, black on white or red shirt.

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7" KISS Beth/Detroit Rock city (+ lyrics, P,I) 2.79
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7" KISS Norm. service/R&R all night (+ lyrics, P,I) 2.79
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THE MAC SAGA

■ *From page 39*

inappropriate moments — "grey hair. She never married. She lives in a tiny little house in Arizona which is all pink satin. Very much like me. She's very intelligent."

Ah, if there were any of it around I'd suggest Stevie had been smoking too much dope. Talking of which, though, it is true that if all this were pouring out of the mouth of a Jamaican dread I'd be much more prepared to go along with it. As it is, though, Stevie's (un)enlightenment seems very much a product of the Guru Of The Month Club.

Anyway, I attempt to relate all this to possibilities of apocalypse and F Mac's living in Los Angeles. Before I can really formulate what I'm saying, though, Stevie's glugging the old brandy down and into a serious bit of communicating: "The most advanced city that can disappear the quickest . . . I just moved to the beach, to a place on the sand. I would never live there before, because I just thought, 'This is going to go so quick'. And then I thought, 'Well, maybe it'd be better to go quickly in the white sand and the clear water than to be up in Hollywood with all the people that were looting your house'.

"Maybe I'd rather just float out anyway. So I moved."

America, of course, I point out to Stevie, is a Gemini country — Which is why there are such extremes in it . . .

Stevie nods knowingly: "Very hardcore and very spiritual. And I do love the sunsets and the beautiful palm trees, but I also want to make millions of dollars.

"With all that's been going," she free-associates, "in the world of late I have to admit to myself that for the first time in my life I have felt a little bit of fear about the world. And *my* world has *always* been *wonderful* . . .

"I have a friend from England who walked in and said, 'Well, England has declared they're on your side if something happens over this Iran thing'. And I'm going to myself, 'Well, I suppose that's good as I have so many wonderful English friends'.

"But the fact is that I didn't really want to hear that anyway, and it scares me. It's very difficult for us because we've never been through anything like this — we just see it in movies. I've been watching it on TV noon and night. On all the news programmes they have these flashes: 'America Held Hostage — Day 42'. But change the subject, because I really don't know anything more about it, except that it makes me nervous."

Well, all I know is that the Shah is an evil figure . . .

"What is he doing here???? Especially what is he doing at a Marine airforce base. *Oh God!* Ship him out. Take him to Bora-Bora. Get him a great hotel. I have no death wish for anyone, but *get this person out of here!* He must have no honour, or else he'd go straight back there, take a poisoned pill five minutes before he got off the plane, say 'I hate all of you and death to you' and walk off the plane and die."

Real neat, Stevie.

"That's what I would do if I were him! I would say, okay, cue it, I'm taking my pill and going off on my little cloud. *But I'm not going to do this to America!"*

"Break out the Kool-Aid!

"He's going to die anyway. He's old. The Ayatollah might as well paint on a little moustache. He could be the Ayatollah Hitler! This man is crazy. He's not thinking about those people. He's thinking about himself! He's on some high power-trip!"

But what if it's not really quite like we're being told it is, Stevie?

"He could start an *intense* religious war. If he says 'I will destroy you because you are impure', then that is a religious war. And we say 'We will destroy you in five minutes, Mr Shithead, with your beard and your robe and your stupid books on how we should live!'. A weirdo with a white beard looking like Rasputin who should've been born 50,000 years ago has no business being here now. He's a total space cadet. And we should send him to Mars. Tomorrow.

"I think we should kidnap the Ayatollah, cut off his beard, put him in a spacesuit, and send him to Mars."

I'm sure the CIA already have that planned . . .

"I think in America everyone is very *bummed.* I think it is drawing the country together in a way I've never seen before. I think everyone is much closer. But I am angry. I think those people are unfair and unkind to do this to anyone. I think it's *uncool* and not acceptable."

But in that light do you think that your fellow Americans are giving more serious scrutiny to such matters as the CIA having killed Allende in Chile?

"I don't know anything about that. I couldn't even comment. I should know something about it."

Phewwwwww . . . Oh dear.

"Anyway," Stevie fetches some more brandy for herself and me and resurrects the situation, "I had a wonderful time tonight. I think San Francisco is so special — the place from which both Lindsey and myself came. There's something very magic about this place — for me, anyway. I burst into tears at the beginning of 'Landslide'. I had a lot of trouble getting through that song, because the Coffee Plant where Lindsey and I recorded everything to get us our first deal is about five blocks from the Cow Palace.

"And when Lindsey dedicated 'Save Me A Place' to his mother I thought 'Well, somebody has to remember his father, because he was so strong behind us'. And when I walked out there and said 'This is for Lindsey's father who should be here; I just went *'Bl-e-e-e-e-e-c-c-c-c-chhhhhhhh'.* You know how it is when you start to cry and there's nothing you can do to stop it. And I just couldn't do it. But at least I felt it was important for Buck that I remember he was a mainstay in the creativity and careers of Lindsey Buckingham and Stevie Nicks. Without him it wouldn't have happened."

AS Currie Grant, the F Mac lighting engineer, who I believe has been involved with both Christine and Stevie in the past, enters the room looking for a drink, Stevie starts to talk about the new F Mac 'Sara' single, her own composition: "The editing was cool. Any shorter than that and I'd have said, 'Forget it!'. But they all know that this song is the pride and joy of my heart . . .

"I like 'Sister Of The Moon' very much, but that was written about three years ago and it was very much myself to myself when I thought that I was gonna die, because I didn't understand rock'n'roll or touring and I thought I might collapse. Now I know I'm not collapsing for anybody, because I'm much too strong for that. But at that point I wasn't sure."

Does touring do you in?

"Oh, the first tour we did did. We left on September 9 and came back on December 22. We were doing four gigs in a row, one day off. No limousines. We started the 'Fleetwood Mac' album in February of 1975. We joined the band on New Year's Eve, 1974. The album took three months. We went out for a few gigs in the summer which was no big deal. But then we went out on September 9th, which was going into winter. It started out cold and it finished cold. We just *never* stopped. But we played *everywhere.* We didn't exactly play teen clubs, but we might as well have."

Currie: "Almost three quarters of the way through that tour was when the album took off."

Stevie: "We *sold* that album. We kicked that album in the ass. . .But Fleetwood Mac knew what was going on. Christine'd slept on amps in the backs of trucks. I hadn't a clue! But I decided I was going to make it alright. There was no one going to say 'She can't cope. She should give it up'. But no one else can do that but yourself. No one else can say 'I don't want to go shopping. I don't want to go out to dinner. I don't want another drink'.

"Or at least if I stay up and rave all night I'm going to be in bed by six or seven, and, if I have to knock myself on the head so I can sleep all day and sing that night, then I will. In fact, I stay up all night every night. But I sleep in the day and don't do anything else. I haven't been shopping one time in 31 gigs. It's more important to me for people to say 'She's really holding up. She's good' than 'She has a terrific new wardrobe'."

Mitch the tour manager lumbers into the room. He is slightly drunk. He slumps down on the floor and begins talking to Stevie: "I've heard the tales of Nicks and Buckingham when they were playing their dues. He told me about the time he'd do supermarkets."

"Listen, I'll show," Stevie stands up and paces out a small area, "Here's our little sitting-room, right? Here's Lindsey and about eleven other degenerates on the ground smoking. And I am cleaning the house of our producer Keith Olsen for bread, right? This is 1971 in LA. I come walking in with my big Hoover vacuum-cleaner, my Ajax, my toilet-brush, my cleaning shoes on. And Lindsey has managed to have some idiot send him eleven ounces of opiated hash.

"Anyway, Lindsey and all his friends — Warren Zevon, right? — are in a circle. They smoked hash for a month, and I don't smoke because of my voice. And when you don't smoke there's something that makes you really dislike other people smoking. I'd come in every day and have to step over these bodies. Me, I've just been cleaning. I'm tired. And I'm pickin' up their legs and cleaning under them and emptying out the ashtrays.

"And a month later all these guys are going 'I don't know why I don't feel very good', and I'm going *'You wanna know why you don't feel very good?* I'll tell you why — *because you've done nothing else for weeks but lie on the floor and smoke and take my money'.* I was making 50 dollars a week cleaning for the guy who did our albums."

Mitch: "I heard a story from Lindsey about you bunch doing bogus cheques in steak houses."

Stevie: "Lindsey and his friend Tom used to go into every coffee shop in Hollywood and write hot cheques and never go back again. . .The Copper Penny, Big Boy's. . ."

Mitch: "Boy, you two really fell into the American Dream, huh?"

Stevie: "Yeah. We actually fell into it out of nowhere. We were just nowhere."

THE next night after the show I again find myself locked away in the middle dressing-room with the urinals and the toilet bowls and Lindsey Buckingham.

Brought up in Palo Alto, some 30 miles to the south of San Francisco, Buckingham was turned on to rock'n'roll in the shape of Elvis, Buddy Holly, Chuck Berry and Eddie Cochran by his elder brother. He started playing guitar when he was seven.

Pausing frequently for breath he's so shattered — obviously the oxygen tank doesn't work for him — he talks about the new, stronger role he has on 'Tusk': "It's scary. What I'm doing now is. . .a lot of the way my songs turned out was just due to the basic approach.

"When we started the album we had a meeting over at Mick's house and I said that I had to get some sort of machine into my house to have an alternative to the studio; the trappings and technology of the studio are so great that the blocks between the inception of an idea and the final thing you get on tape are so many that it just becomes very frustrating.

"That was why my songs turned out the way they did: because of the belief in a different approach. For me it wasn't really a question of changing tastes, but of following through on something I'd believed in a lot for a long time and hadn't had a means of manifesting. For a number of years it's been a process of having to sacrifice certain parts say, for example, to give to Stevie to contribute to her music. It's always been a process of being in the back without ... I mean, making the choice of joining Fleetwood Mac was a very strange decision. It's been a very human sort of journey. I'm sure I'm not making a whole load of sense," he blusters very defensively and totally unnecessarily as he's making perfect sense, "it's pretty late in the evening to be talking about this."

Lindsey slumps back vacant-eyed into his chair. Thinking it may vibe him up, I suggest we smoke a joint. Goddamn! I should've remembered what Stevie told me about Lindsey being slumped out across their LA living-room floor. . .

A few tokes and he's nodded out! (So am I.) We're carried to the limo, and the in-depth profile of Lindsey Buckingham will just have to wait.

The appropriate sort of ending: A few days after I return to England I hear news of Peter Green. He's just been fined in court for curb-crawling in some Western London suburb like Osterley. Perhaps he was trying to pull women on their way back from Tupperware parties.

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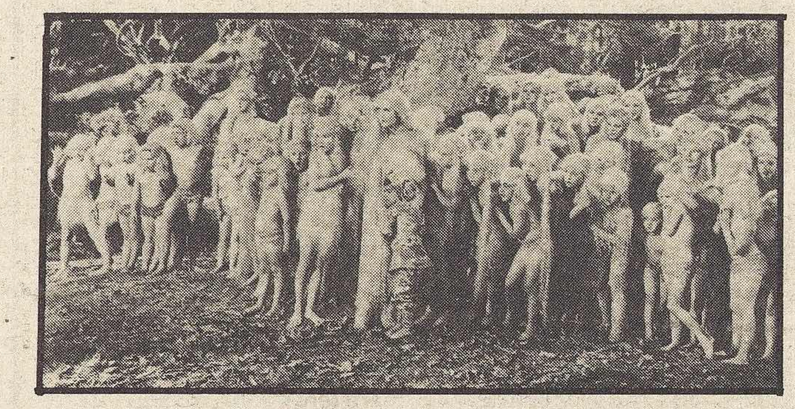


Edited by MONTY SMITH (5th from left)

I HAVE never lived in England. I don't claim to understand British life, society, or culture. That doesn't stop me from listening to The Jam or The Clash, or from subscribing to *NME* for that matter. Underlying qualities like honesty, enthusiasm and sensitivity transcend cultural barriers, so I approach British music with the obvious limitations firmly in mind.

You have never lived in America. For that reason, the pseudo-omniscience and the "we're so enlightened" pose that saturate your criticism of American artists is extremely ignorant, and it's time you realised it. The Steve Forbert review was ludicrous because phrases like "standard middle-American complacency" were thrown around like it was something you face every day. The A's review was equally pompous. Even such obviously American lyrics about obviously American experiences didn't stop your obviously British reviewer from slagging the band off as inconsequential.

I know this country has massive problems. American artists naturally address those problems, and in doing so these artists are starting to bring about awareness and change. Unless you re-evaluate your provincial attitude, you'll miss out on an important movement that will turn around a country with great potential. And remember, we don't need you any more than you need us.
George Bradt, Providence, RI, USA.
We have massive problems, you have massive problems — ain't 1980 great? But don't *you* be so presumptious: sure we face America every day — on TV, in movies, walking down the street. Anyway, I lived in Canada for four years and that's a bit like America but more civilised, isn't it? — M.S.

At 7.40 pm on Monday, January 7, Elsie Tanner walked into the Rovers Return, asked for a half a lager and Bet Lynch gave her a pint of bitter.
Albert Tatlock, Sale, Manchester.
Now that's what British culture is all about; important things. — M.S.

I wrote this in 1924: "And life? Life itself? Was it perhaps only an infection, a sickening of matter? Was that which one might call the original procreation of matter only a disease, a growth produced by morbid stimulation of the immaterial? The first step toward evil, toward desire and death was taken precisely then, when there took place that first increase in the density of the spiritual *(Cut this bit if you like. — T.M.);* this in part pleasurable, in part a motion of self-defence, was the primeval stage of matter, the transition from the insubstantial to the substance. This was the Fall."
Thomas Mann, The Magic Mountain, Germany.
P.S. I got a Nobel Prize for it. Is Penman's future really in journalism?

Re: Mark Smith interview *NME* 5th January: "Slaughter And The Dogs could eat The Fall for breakfast."

And we'd be prepared to watch from a safe distance.
Spinelessly yours, The Smirks, Manchester 14.
P.S. Please don't print our address in case Mr Smith comes round to punish us.

I was surprised by the remarkably favourable review in *NME* of *Apocalypse Now.* Not living in England, I have no way of knowing how much advance press the movie got there. Over here it got so much as to make the product a bit of an anticlimax even before seeing it. And you gave it even more time!

I think Coppola missed the boat. His movie seems to represent more of his own apocalypse than a real overview of Vietnam. If this movie has much to do with that war, then I must have been deaf, dumb and blind in the '60s, or at least I have a bad memory.

The biggest failure of the film was, it seemed to me, its inability to rouse from me any feeling at all. This seems incredible, since Vietnam was perhaps the most emotion-packed event to occur in American politics in the entire decade. I kept waiting for it to hit me, but when I left the theatre I felt like I'd been waiting for Godot.

I thought that the movie *The Deer Hunter* conveyed a lot more on the gut level about what Vietnam did to Americans. The characters in it were insular and straight and quite difficult to credit. They seemed more '50s than '60s. Most of the people I knew in the '60s at least paid lip service to being too sophisticated to be sucked in by such everyday concerns as patriotism. Even so, *The Deer Hunter* was able to convey America's loss of innocence as a result of the Vietnam conflict. It made me weep. It hurt to watch it. All I felt after *Apocalypse Now* was confusion.

Certainly with the budget and (apparent) commitment that Coppola had for the film he could have figured out some way to integrate art and life into a more cohesive picture of Vietnam.
Apocalypse Now? Apocalypse so what?!
Irene Dogmatic, San Francisco_California.
Why are you Yanks always so self-obsessed? *Apocalypse Now* just might be about things other than Vietnam, mightn't it? Ten years of Vietnam TV coverage may have immunised you against Coppola's film (whereas *The Deer Hunter's* shock tactics broke down your resistance) just as we'd be in trouble dealing with a movie about Northern Ireland. — M.S.

Have you forgotten the meaning of fun? Take a look at your Top 15 films, compared to the box office Top 15. Are you really all so serious? Didn't any of you enjoy seeing *Moonraker, Superman, Watership Down* or *Death On The Nile,* or were you all too scared to admit to actually liking these films?

I've seen 10 of the box office 15 and eight of the *NME* 15 (including *Scum* — how can you put such crap at No. 10?) and I'm afraid I have to admit that whilst some of the films made me think, some of the films made me laugh and some made me cry, I still found *Moonraker* the most fun — okay, escapist, but for a good night out what a laugh. I mean, I work all day, I can't be serious at night as well, can I?
Ian, Tooting, London SW17.

Wasn't it the Granada at Tooting that had that massive organ? And now it's a supermarket, I'll bet. — M.S.

I would just like to enlighten Mr Paul Monaghan as regards the costumes in *Star Trek — The Motion Picture.* It is true that the crew wear trousers and not mini-skirts but Lieutenant Ilia — after being whisked away by THINGIE (c CSM) — is returned in naught but a half-length white T-shirt. Bald she may be, but what legs!
M.Z., Epsilon 9

In the interview with The Raincoats it was described how the way that the viewing of women as sex objects, through pin-ups, advertising and the media, can lead to violence against women and rape. It was ironic that on the same page as this interview you had a prime example of this kind of sexist advertising. How can you justify promoting this kind of degrading and harmful imagery? It's time you got your editorial priorities sorted out. I'm not talking about 'censorship' — the *NME* should refuse to print ads that exploit women's bodies in the same way they would refuse ads that exploited racism.
Alex Mackie, London NW5.
Let's not get our 'isms' in a twist, Alex. You *are* talking about censorship. Of course we'd refuse racist ads; sexism is something altogether more trivial, bearing no relation whatsoever to racism or, for that matter, witticism. Yes, that ad was monumentally daft but would be possibly harmful only to a brain-damaged person. I realise this puts vast amounts of HM fans at risk but where would *you* draw the line — would you ban films like *Psycho* and *A Clockwork Orange* because they propagate murder and brainwashing? — M.S.

Letters containing more than eight words are boring.
The Maidstone Moron from Yorkshire.

The Body Snatchers really live up to their name. In your Christmas edition they were an eight piece band in *News* but by the time they reached *T-Zers* there was only seven of them. Can we expect the release of a solo album next month?
Rob Whatley, Whitstable, Kent.

Am I too late to point out that there are 113 swastikas on the cover of The Residents' 'Third Reich'n'Roll' album?
Android Keate, London N4.
Not at all. But to answer your admirably muted sarcasm: No big deal was made of this because The Residents' pretentious drivel is liable to reach only a minute audience. So who cares if they're a bunch of clever dicks pissing in the wind? For some reason, dead Sid appears to represent something to quite a few people. — M.S.

Every week someone writes in to *Gasbag* demanding a halt to all references to Nazism, swastikas, NF supporters at Madness gigs and so on. They also, however, take the chance to air their own views about Nazism. The next week, torrents of angry readers reply and air *their* views. And so it goes on from week to week, issue to issue, never stopping at all!

It's about time some of you realised that a music rag such as *NME* is for dealing with music and not politics and the like. Where has all the simpleness gone? Bring back Jimmy Osmond and BCR socks!
Disillusioned, London.
Simpleness appears to be alive and well in you, my friend. You want music, we'll give you music . . .

Charged with a million electric orgasms the mutant throws himself to his knees. The gunner flays his weapon spraying the helpless, confused crowd with bone jellifying sound waves. Seething venom, the machine at the rear vibrates as the controller conjures up thunderous death. Relentlessly the mutant provokes another merciless attack. Agonisingly the screaming frenzy peaks and for a few seconds the pain is halted.

A voice from everywhere screams "Thank you — for our next number . . ."
A Masochist, somewhere in Scotland (obviously).

If I kept rhythm like Richard Jobson I'd be scared to dance.
Al, Stafford.
Very witty, but the poor gink's gotta keep his chin in trim somehow. — THE REST OF THE SKIDS.

If I play 'So It Goes' backwards and sent it to that competition of yours then Nick Lowe won't be able to play that one backwards on his next album. Am I smarter than he is?
Soren, Sweden.
Probably about par, but what we're really chuffed about is finding a Swede with a sense of humour. — M.S.

It was nice to read that Bob Dylan had trouble on the Rolling Thunder tour in knowing which key was which, and that he was liable to finish one song and begin another before the others had noticed. I remember we had similar problems when Ted Square and The Drongoes played Eltham Church Hall (I sent you a gig listing, but for some reason you didn't bother to print it). For a start, all the guitarists — three of them — were playing in different keys (although the effect wasn't as disastrous as it might have been, since one of them had forgotten to plug his guitar in). Then the bass guitarist had broken his strap and had to do a Jah Wobble, while the lead vocalist sang most of the songs in a semi-prone position on the edge of the stage, resisting the efforts of the audience to drag him right off. Meanwhile, the three girls singing harmonies, unable to make out anything in the general noise, contented themselves with doo-wopping at random intervals and attacking the rest of the band with tambourines (I don't know if Bob Dylan has ever had that problem, but it certainly doesn't make things any easier). The drummer wasn't doing anything to help, as he'd only joined the band half an hour before the gig, and anyway he was so far back that he could hear even less than anyone else. It was quite a gig — perhaps even one of the classic gigs of '76 (except that it took place at the end of 1977). But while The Clash and Pistols went on to bigger things . . .
C. E., Eltham.

This is an official complaint against Public Image Ltd. On December 20
I travelled on Freddy's Take-away from Gatwick to New York. On arrival, while US customs were searching my luggage they found "a certain metal box" (unquote). The customs official exclaimed: "This is a mother record." He immediately confiscated it, thinking it was a master. It took me an hour to explain it was just 'Metal Box'. Is this any way to treat innocent fans?

I hereby sue PiL for £1m damages. I would consider settling out of court for 1000 cases of Red Stripe.
Boxed-in Wayne Jobson, Ocho Rios, Jamaica.
Sure, Wayne — seeing as how you're a mate of the band's you probably got yours for nothing anyway. — R. BRANSON

It was a real thrill to see my lyrics quoted in Tom Robinson's refreshingly human(e) *Singles* page. However, the lyric in question — from 'Fallout' by The Monochrome Set — should actually read: *"I used to roll my own but now I've a fag."* Not as Tom Robinson — in true Adolf Hitler/Lester Bangs tradition — misquoted: *"I used to roll my own but now I'm a fag."*

Perhaps the new interpretation is as, or more, meaningful than the original.
Andy Warren, The Monochrome Set.

Getting a bit het up, aren't we? Personally, I don't see that much difference in interpretation, whatever way you inflect it. Maybe you lot should sing clearer — M.S. Yeah, and I got £5 that says the bass player wears a dress. — TOM ROBINSON.

Why are you so unkind to Gary Numan? What crime has he committed except to pose a bit, and he's hardly alone in that. At least he may inspire interest in electronic music amongst the general public and thus open the door for the likes of Orchestral Manoeuvres etc. Anyway, pathetic little vendettas like this directed against one artist demeans the standard of your journalism generally.
David Bowie (no relation), Canvey Island.

When I left this country to work abroad about eight months ago they didn't come much more trendily obscure than Tubeway Army. On returning I find that to mention them is a social faux pas amounting to instant loss of credibility. Aren't people allowed even 15 minutes of fame anymore?
Puzzled unemployed person, Essex.
Depends how they use it — DAVID BOWIE (relation).

In the 1970s eveyone was obscure for five minutes. We had our five minutes last year.

Where were you, you sods?
Miss World and the Horse of the Year Show, Hackney.

So far, I preferred the '70s.
Pain Fitzgerald, London Irish Punks.

You will all be bloody sorry.
Professor Fate, Washington, Newcastle-upon-Tyne.
I think you may be right. — M.S.

T-ZIERS GOES ONE STEP BEYOND

NO JOKES, no lies, not even the merest whiff of a teensy fibette must sully this week's wholemeal *T-Zers*. For was it not written that **Elvis Costello and his Attractions** would deliver unto us their fourth born son and heir? And yea, it was upon the land and the teasers did worship it. 'Get Happy!!' is the name of the album in question, though when you can buy it is anyone's guess, such is the state of legal conflict between Costello and the brothers Warner.

In any case, 1980's model boasts ten tracks a side, and taking it from the top you get: 'I Can't Stand Up For Falling Down', 'Black And White World', 'Five Gears In Reverse', 'B Movie', 'Motel Matches', 'Human Torch', 'Beaten To The Punch', 'Temptation', 'I Stand Accused', 'Riot Act' — and that's just side one. Twist our arm, ply us with sweetmeats,. OK here's side two: 'Love For Tender', 'Opportunity', 'The Imposter', 'Secondary Modern', 'King Horse' (any relation to James Brown's 'King Heroin'?), 'Possession', 'Man Called Uncle', 'Clowntime Is Over', 'New Amsterdam' and 'High Fidelity'.

That's a lot of grooves for one small record and producer **Nicholas Lowe** verifies it thus on the cover: 'Hi! You'll have noticed that there are ten tracks on each side of this, Elvis' new LP making it a *real* "long player"! Elvis and I talked long and hard about the wisdom of taking this unusual step and are proud that we can now reassure hi-fi enthusiasts and/or people who never bought a record made before 1967 that with the inclusion of this extra music time they will find *no* loss of sound quality due to "groove cramming" as the record nears the end of each face (i.e. the hole in the middle). Now get happy."

The artefact in question will be released (High Courts and God willing) some time in February, apparently on the F-Beat label . . .

And in the same week that **Clive James** of the *Observer* found that the **Pink Floyd's** successful single thingy was raising "cynicism to the level of outright obscenity" (being a "protest song about the manipulation of schoolchildren" that manipulates same), handsome, ageing eccentric **Mick Jagger** (aka Mr. Natural) could be found swapping sneaker notes with Masters' Tennis winner **Bjorn Borg** in New York, accompanied by comely blonde **Jerri Hall**. After congratulating Bjorn on becoming fifty grand richer the ex-bearded one was heard to mutter 'I've got the balls if you've got the racket' . . .

Meanwhile, back in Brighton, a slightly inebriated **Pete Townshend** joined **The Clash** on stage for the duration of their encores, performing 'Armagiddeon Time', Garageland' and 'Louie Louie' with the London paratroopers . . .

Still on the same subject, Cincinnati officials are planning to instigate official security measures to prevent a recurrence of the recent tragedy which cost eleven people their lives. **The Who** themselves were banned from playing in Providence, Rhode Island (birthplace of HP Lovecraft) but have plans to return triumphant to Cincinnati, with the group handling their own security this time . . .

John Lennon is still rumoured to be recording with **Nicky Hopkins**. The painful genius sneaked into a Whisky gig in L.A. recently to see keyboards player **Steve Hague** work out on the ole 88 . . .

The next **Linda Ronstadt** album is a new wave venture ho, ho. Linda has another Costello toon brushing alongside tracks by San Francisco poet **Jim Carroll** and **Moon Martin** already in the can . . .

And **Bob Seger** reckons his up coming album is "heading towards the spartan new wave" too though this can't account for the waltz, the rockabilly and the old blues toons he's rehashing . . .

Rude boy **Lou Reed** has been cleaning up his act down on the New Jersey farm he likes to call home. Sez Lou "I didn't like myself when I was drinking so much and in every social situation I used to always take some kind of dope. Now everything is clean and clear in my system and I like to think that I'm making progress." Think what you like Lou, just don't go making no new records about it, d'ya hear ...

The Tourists' follow-up to the hideously successful half-million selling 'I Only Want To Be With You' is called 'So Great To Be Back Home Again'. Tourists. Back Home. Geddit? . . .

Formerly respectable wit **P-P-Patrick Campbell** seen compromising his reputation by sampling the local brews in Nice recently with former pop star **Bob Geldof** who was also there spending his ill-gotten gains. Still, Robert did present the Multiple Sclerosis charity with a cheque for £1900 last week, the aftermath of a Johnson's New Year's Eve party. Tank yew sor . . .

Hold the back page! Arista and Elektra have offed their disco promotion departments . . .

Like it? Good, because **Chris Stein**, Harry's old man, is producing New York oddballs **The Lounge Lizards** . . .

Now hear this. **Sara Jane**, guitarist with **The Bodysnatchers**, had her Burns Jazz axe half-inched last week in Camden Town. The no. was 2102 and if anyone knows its whereabouts please contact Bron or the Trigger Agency, no questions asked . . .

Don't like that one? How about this. R&B's first non-sexist combo **Blast Furnace's Revenge** supported **Wilko** at the Venue last weekend (or was it the other way round?). Seen digging the Living Blues Legend were such nobs as **Joe 'Almost Cut My Hair' Jackson** and his good friend **Will Birch**, **Paul Weller**, **Bruce Foxton**, some **Rats** and a **Ms Siouxsie Sioux**. While t'bands were onstage a nimble fingered criminal made off with a cool two grand. There's a moral in there somewhere. (A **C. S. Murray** can be contacted Poste Restante, Bob Geldof, Nice) . . .

While nary a Concorde's journey away **Bob Marley** and his **Wailers** finally played Africa, Gabon to be precise. Five thousand punters turned up in Libreville . . .

Rockpile are borrowing **Riviera** Global's US-style tour bus for their next English bash. The luxury fur-lined coach has standard features like a Jacuzzi, split-level sauna, sun deck and helicopter port . . .

Rumour has it that **The Lone Groovers** 'Abasement Tapes' will be released in February by Charlie in EP form (four tracks, £1.05). Watch the space between **Benyon's** ears . . .

As there is already a US pop band calling themselves **The Beat** (on CBS) will the 2-Tone chartsters of similar persuasion soon be locked in a legal row as to who owns the name? Our money's on The Beat to beat The Beat actually. If **Kate Bush** would enter this dispute we could have 'em Beating about the Bush . . .

The Black Arabs have a single coming out finally — probably **'The Ayatollah** And **The Pope'**, said by manager **Bernie Rhodes** to be "influenced by **The Coasters**". Herr Rhodes also promises soon-come albums from **The Zips** and **Vic Godard**, sort of ex-**Subway Sect**-ish . . .

Mark Henny of **Holly & The Italians** seen limping around of late after playing in a football match where a Virgin employee (rumoured to be Spanish-born **Al Clark)** became somewhat over-enthusiastic in his attempts to make the band ink a smudgy pact with the chain of fast-record megamarkets . . .

Rachel Sweet, who has taken over from **Jenny Haan** by advertising BASF tapes on TV, also getting prime time exposure on the dreadful *Oh Boy* travesty. Ms Sweet apparently has teeth to match her name as she's not quite as slim as your average TV personality . . .

CBS are re-releasing 'Surf's Up' on their cheapo Embassy label and an **Ian Hunter** compilation touchingly called 'Shades Of' (next month). They'd be better employed making **Cheap Trick's** fab first disc available to **Joe Public** and the **man on the Clapham omnibus** . . .

Former **Elvis Presley** and **Hot Band** guitar wizard **James Burton** can be found playing fancy licks on the new **John Denver & The Muppets** 'A Christmas Together' LP . . .

Another old rock and roll figure, **Cliff** 'String Vest' **Richard** is riding high in the US charts at the moment with 'We Don't Talk Anymore' — the first time the original Punkah-Wallah has scored such a high spot after twenty years of trying, apart from the last time . . .

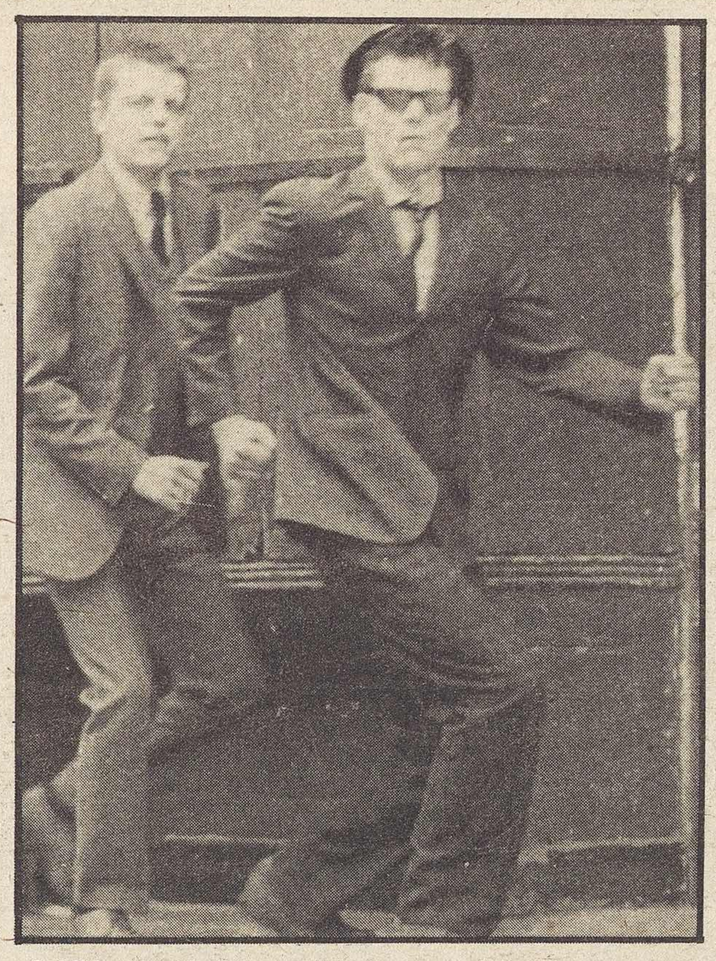
Nubile, cuddly **Dolly Mixtures** guitarist was ejected by Nashville staff for infringing the club's over-20 age limit recently (what can this mean?) . . .

Graham Nash (who?) has a new single out called 'In The '80s' and he should know . . .

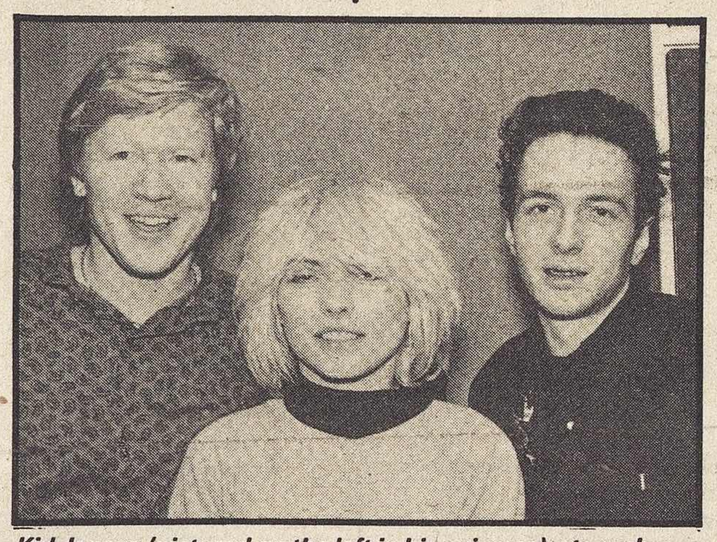
Girls — prepare to shed your tears and very possibly your clothes, for this very Friday our wandering correspondent **Daniel Baker**, 22, will plight his matrimonial troth to petite *Record Mirror* scribesse **Miss Kelly Pike**, 19, at Peckham Registrar's Office. Join us in a toast to the lovesick couple as they soar above the skies to their secret honeymoon retreat. Good luck to anyone who can make an honest man out of DB . . .

Stop Press: While **The Jam**, **Police**, **Gary Numan** and **John Peel** were scarfing up the top votes in our annual poll, hardened hacks were to be found chuckling sedately at the sad news that *Juke Box Jury* notched up a paltry five votes; that **Patti Smith** and **Stevie Nicks** tied equal bottom in the songwriting category — three votes each; that **Freddie Mercury** came twentieth in female singer, that **Les Dawson** notched fifteen yeas for keyboards and **John Lydon** topped over **David Bowie** in Face Of The Decade by a mere twenty votes. And if you're wondering why we only published ten placings for the Farce Of The Decade category, well it's because *NME* came eleventh . . .

That's all, folks!



Exclusive late news extra! It can now be revealed that those stars of children's television and the extreme right fringe, pop intellectual combo Madness, are planning to introduce two new members to their already swollen ranks. Rehearsals have been going on in secret for some time now to incorporate the long lost Clark Brothers into Madness' fun'n'dance revue. Sources close to the group even claim that the Clark Brothers have been involved behind the scenes since the outset, masterminding and choreographing Chas Smash's phenomenal rise to his current position of unrivalled influence among Britain's meatheads.



Kid Jensen (pictured on the left in his pyjamas), staunch supporter of new wave rock (you remember new wave rock?) ever since its stormy inception in the early months of '78, played host to teenybop figurine Debbie Harry and rock terrorist Joe Strummer on last Friday's Radio One Roundtable record review forum. Strummer, whose smart new jacket made a strong impression on the listeners, appeared to be suffering from a severe elocution problem on the night, but nevertheless was able to mutter something about having liked Neil Diamond's singles in the past although Neil's newie left a lot to be desired. Debbie smiled and agreed.

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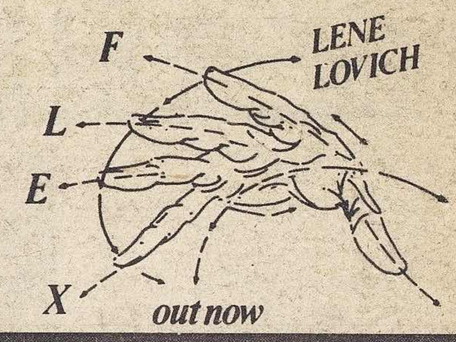

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